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THE GLEN COLLECTION
OF SCOTTISH MUSIC

esented by Lady Dorothea Ruggles-
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28th January 1927.

Glen 243.

Muſick's Monument;

OR, A

REMEMBRANCER

Of the Beſt

Practical Muſick,

Both *DIVINE*, and *CIVIL*, that has ever been known, to have been in the World.

Divided into Three Parts.

The Firſt PART,

Shews a *Neceſſity of Singing Pſalms Well, in Parochial Churches*, or not to *Sing* at all; Directing, how They may be *Well Sung, Certainly*; by Two ſeveral *Ways*, or *Means*; with an *Aſſurance* of a *Perpetual National-Quire*; and alſo ſhewing, How *Cathedral Muſick*, may be much *Improved*, and *Refined*.

The Second PART,

Treats of the *Noble Lute*, (the *Beſt* of *Inſtruments*) now made *Eaſie*; and all *Its Occult-Lock'd-up-Secrets Plainly laid Open*, never before Diſcovered; whereby It is now become ſo *Familiarly Eaſie*, as *Any Inſtrument of Worth*, known in the *World*; Giving the *True Reaſons* of *Its Former Difficulties*; and Proving Its Preſent *Facility*, by *Undeniable Arguments*; Directing the moſt *Ample Way*, for the uſe of the *Theorboe*, from off the *Note*, *in Conſort*, &c. Shewing a *General Way* of Procuring *Invention*, and *Playing Voluntarily*, upon the *Lute*, *Viol*, or any other *Inſtrument*; with Two Pritty *Devices*; the One, ſhewing how to *Tranſlate Leſſons*, from one *Tuning*, or *Inſtrument*, to *Another*; The other, an *Indubitable Way*, to *know the Beſt Tuning*, upon any *Inſtrument*: Both done by *Example*.

In the Third PART,

The *Generous Viol*, in *Its Righteſt Uſe*, is Treated upon; with ſome *Curious Obſervations*, never before Handled, concerning *It*, and *Muſick in General*.

By Tho. Mace, *one of the Clerks of* Trinity Colledge, *in the* Univerſity *of* Cambridge.

LONDON,

Printed by *T. Ratcliffe*, and *N. Thompſon*, for the Author, and are to be Sold by Himſelf, at His Houſe in *Cambridge*, and by *John Carr*, at His Shop at the *Middle-Temple Gate* in *Fleetſtreet*, 1676.

NATIONAL LIBRARY OF SCOTLAND EDINBURGH

THE EPISTLE DEDICATORY.

TO Thee, One-Only-Oneneſs, *I Direct*
My Weak Deſires, *and* Works; *pleaſe to Protect*
Both Them, and Me; For Thou alone art Able,
(And none but Thee) to make us Acceptable
Unto the World. ——
I am not of That Catholick Belief,
(I mean the Roman's Faith) *who ſeek Relief*
(At th' Second Hand) from Saints; but I Thus take
My Freedom, and (ſans Complement) *Thus make*
My Seeming-Bold-Addreſs: Not Judging It
A Crime with Thee; *but rather count It fit;*
Part of my Duty call'd for, which I owe
Unto Thy Goodneſs; *Therefore Thus It ſhow:*
I've wonder'd much, to ſee what Great Ado
Men make, to Dedicate their Works, unto
High Mortals; *who Themſelves can no way Save,*
From th' Slan'drous Tongues, of every Envious Knave.
Thou (*only*) *art* The Able-True-Protector;
Oh be my Shield, Defender, and Director,
Then ſure we ſhall be Safe. ——
Thou *know'ſt*, (*O Searcher of All Hearts*) *how I,*
With Right-Downright-Sincere-Sincerity,
Have Longed Long, to do ſome Little Good,
(*According to the Beſt I underſtood*)
With Thy Rich Tallent, *though by me made Poor;*
For which I Grieve, and will do ſo no more,
By Thy Good Grace *Aſſiſting, which I do*
Moſt Humbly beg for: Oh Adjoyn It, to
My Longing-Ardent-Soul; *And have Reſpect*
To This my weak Endeavour; and Accept
(*In* Thy Great Mercy) *both of It, and Me,*
Ev'n as We Dedicate Our Selves to Thee.

AN

AN

EPISTLE

TO ALL

DIVINE READERS;

ESPECIALLY,

Thoſe of the *Diſcenting Miniſtry*, or *Clergy*, who want not only *Skill*, but *Good-Will* to This Moſt Excelling-Part of *Divine-Service*, viz. *Singing of Pſalms, Hymns*, and *Spiritual Songs*; to the Praiſe of the *Almighty*, in the *Publick Aſſemblies* of *His Saints*; And yet more Particularly, to *All Great*, and *High Perſons, Superviſors, Maſters*, or *Governors* of the Church, (if any ſuch ſhould be) wanting *Skill*, or *Good-Will* Thereunto.

Next unto God, *I turn my Self to You,*
High Men of Honour, *Judging It your Due*;
You are the Chiefeſt Objects *of Reſpect*;
And Therefore you (if Any) might Protect
Such Works as Theſe: But not by your Great Names;
Renowned Titles; Worſhipneſſes; Fames:
Thoſe will not do't; Example *is* The Thing;
Ther's but One Way, *which is*, Your Selves to Sing:

The Beſt way to Refine our Cathedral-Church-Muſick.

That ſure will do't; *for when the* Vulgar *ſee*,
Such Worthy Preſidents, *Their* Leaders *be*,
Who Exerciſe Therein, and Lead the Van,
They will be brought to't, do they what they can;

How Church-Muſick is come to Decay.

But otherwiſe, for want of ſuch Example,
'Tis meanly Vallu'd, and on It they Trample:
And by That Great Defect, *ſo long unſought.*
Our Beſt Church-Muſick's *well-nigh brought to Nought.*

Beſides,

An Excellent Ornament, for Great, and Divine Perſons.

No Robes Adorn High Perſons, *like to It*,
No Ornaments *for* Pure Divines *more Fit.*
That Councel giv'n by the Apoſtle Paul,
Does certainly Extend to Chriſtians All;

Eſpecially

Eſpecially to You, *who* Leaders *are*;
And therefore Judg'd to have the Greateſt Care.
Coloſſians *the* 3d. *the* 16th. Verſe,
(Turn to the Place;) That Text will Thus Reherſe,
(Viz.) Let th' Word of Chriſt dwell in you Plentiouſly, — Chriſts Command for the uſe of It.
(What Follows? Muſick *in* Its Excellency)
Admoniſhing your ſelves, *(in Sweet Acchord)*
In Singing Pſalms, with Grace unto the LORD.
Sed ſine Arte, *That cannot be done,*
Et ſine Arte, *Better let alone.*
I'le Hint you to an Eminent Example, — A Moſt Eminent Example in Muſick, worthy Imitation.
Who was a Singer, Singularly Ample;
Though not a Prieſt, *yet He a* Prophet *was,*
And did All Prieſts, *and* Prophets *far ſurpaſs,*
In This ſame Art; *and in It Sang ſo Well,*
That He, The Singer Sweet of Iſrael,
Was call'd. ——
He was both Prophet, *and* Great King *of* Fame,
Of High-Tranſcendent-Acts *DAVID by* Name,
A Man (Recorded) after Gods own Heart;
And (Scripture ſays) could Sing, *and* Play His Part;
Or elſe, what mean Thoſe Inſtruments, *which Thoſe* — * 1 *Chr.* 23. 5.
* Four Thouſand *us'd, (in* Chronicles) *He choſe*
To Praiſe the Lord with? Nay, Much more than That, — The Greateſt *Quire* in the World.
He did, towards That Great Work: *But wat ye what?*
He made Thoſe Inſtruments; *which ſhews, That He*
Did more than Slightly Prize This Myſterie:
And had much more than Ordinary Skill: — King *David's* Extraordinary Skill and Activity in Muſick.
Nor was He Lazie in His Mind, or Will;
He was Mechanick, Muſicus, *and* Poet;
His Various Works *in* Scripture, *Plainly ſhow It.*
He was not well Content to be One Thing:
(The Greateſt Thing *that was, to be a* King;)
Much leſs to be enclos'd within a Cell,
'Mongſt Piles *of* Books, *which All Things would Him tell,*
And He tell Them again, ; *as if that He*
Had Skill and Knowledge, in each Myſterie.
Lip-Knowledge was to Him no Satisfaction;
But Vigorous *He always was for* Action;
He would be ever Doing *ſomething; and*
What e're oppos'd Him, could not Him withſtand.
Who can Example *better for you be,* — The Beſt Example for Great Perſons, and Divines, in the World, as to This Thing.
Than ſuch a Man? Yea ſuch a Man as He?
WHO *was Belov'd of* God; *His* Choſen One;
WHO *ſat upon an* Everlaſting Throne;
WHOSE *Pow'r was ſuch, as He commanded All,*
Both Princes, Prieſts, *and* Levites *at His Call;* — 1 *Chro.* 23. 3.
He Summon'd Thoſe together, and They came
Immediately, to Perform That ſame,

Which He should Them Command; and Streightway They
Chap. 25. 7. *(As you may read) fell close to* Sing, *and* Play,
Till they were Cunning; *that is,* Skilful; and
Not only Chatter'd, *but did* Understand
The Mystery, *(without all doubt) so well,*
That None each Other Therein did Excel;
Verse 8. *For by That Text, you'l read, They Lots did Cast,*
Who should be First, and who should be the Last:
So Equal were They, Learned in Their Skill,
That Any might, Anothers Place well fill,
Without Defect, *or* Blemish; *which (in such*
* 288 *A* Number *as we Read of * There) was much*
And shows, a Wondrous Dilligential Care
Was had, to make That Service Choicely-Rare:
Nor can This Service, which we now do use,
(Instead of It) be done without Abuse,
Except such Hints as I have given, may
Prevail with You; *not only for to* Say;
And Sit; *and* Hear; *and* Pay; *and give* Command,
In That same Thing you do not understand;
But that you enter your own Selves into It,
That, That's the only way will surely do It.
How can a Master be a Right Commander,
When as He stands under so great a Slander,
As Ignorance?
How can He be a Judge of Good, *or* Ill,
When (in That Thing) Defective He's of Skill?
Or how can He tell, who Sings Right, *or* Wrong,
Who in the Chorus, *cannot Joyn among?*
What shall I say? or shall I say no more?
I must go on, I'm Brim-full, Running o're:
But yet I'le hold, because I judge ye wise;
And few words unto such, may well suffice.
But Much-much more than This, I could Declare;
Yet for some Certain Reasons I'le forbear;
But less than This, I could not say; because,
If saying less, I should neglect Gods Cause;
For 'tis His Cause Alone, I plead so strong for;
And 'tis His Cause-Compleated, that I long for:
And 'tis True Doctrine certainly, I Preach:
And 'tis That Doctrine every Priest should Teach:
Therefore I hope your Pardon I shall have,
For being Thus Bold; the which I Humbly Crave.

THE

THE PREFACE.

ALthough I have *Fronted* my *Book*, with the *Divine Part*; in which I have *Preached my Little Short Sermon*, upon *That Text of* St. *Paul*, (as you will find) Relating to the *Moſt Excellent Part*, or *Piece* of *All True Chriſtians Publick Service*, to *God Almighty*; the which I hope I have done, to the *Satisfaction of All Rationally-Pious Chriſtians*, who do, and cannot but Account It *Moſt Neceſſary*, to *Serve Him*, according to *His Own Exhortations*, *Order*, or *Appointment*. Yet My *1ſt.* and *Chief Deſign*, In *Writing This Book*, was only to *Diſcover the Occult Myſteries* of the *Noble Lute*, and to ſhow the *Great Worthineſs of That* too much *Neglected*, and *Abuſed Inſtrument*; and my *Good Will to All the True Lovers* of *It*; in making *It Plain and Eaſie*; (as now It will certainly be found) Giving the *True Reaſons*, why It has been *Formerly*, *a Very Hard Inſtrument* to Play *Well upon*; And alſo why *Now*, It is become ſo *Eaſie*, and *Familiarly Pleaſant*: And I believe, that *Whoſoever* will but *Trouble Himſelf* to *Read Thoſe Reaſons*, which he ſhall find, in the *Firſt Chapter* of the *2d. Part of This Book*; and Joyn his *own Reaſon*, with the *Reaſonableneſs of Thoſe Reaſons*, will not be able to find the *Leaſt Reaſon to Contradict Thoſe Reaſons*; But muſt needs Conclude with Me; *That the Lute is a very Eaſie Inſtrument.*

'*That is*, *Any Perſon* (*Young or Old*) *ſhall be Able to Perform* '*ſo Much, and ſo Well upon It, in ſo Much, or ſo Little Time*; '(*towards a Full, and Satisfactory Delight, and Pleaſure*; *Yea*, '*if it were but only to Play Common Toys, Giggs, or Tunes*) *as up-* '*on Any Inſtrument whatever*; *yet, with This moſt Notable, and* '*Admirable Exception*, (*for the unſpeakable Commendations of the* '*Lute*) *that they may* (*beſides ſuch Ordinary, and Common Con-* '*tentments*) *Study, and Practice It, all the Days of Their Lives*; '*and yet find New Improvements*; *yea doubtleſs, if They ſhould* '*live unto the Age of* Methuſalem, *Ten times over*; *for there is no* '*Limitation to Its Vaſt Bounds, and Bravery.*

No Limitation to the Bounds, and Bravery of the Lute.

'*Yet for Common Pleaſure*, (*ſuch as moſt Ayrey, and Ingenious* '*Perſons Learn upon Inſtruments for*) *I do Really Affirm, There* '*is no Eaſier Inſtrument in uſe, than is the Lute.*

I have ſpoken in *That 2d. Part* to every *Particular Thing*, (ſo far as I could Remember) concerning *Its whole Progreſs*, from the

the very *Rudimental Beginning*, to the *Higheſt known Perfections of It*; and in ſuch a *Plain*, and *Exact Manner*, that *None* can doubt of my *Meaning*, or of a *Right Information* concerning It; ſo that (*Now*) the *Lovers of It* can find no *Greater Enemy* to *It*, and *Themſelves*, than *Faithleſneſs*; nor *Greater Friend*, than *Belief*, and *Reſolution* to Attempt the *Tryal* of It.

Nothing omitted concerning the very Myſtery of the Lute, either Practical, or Mechanical.

I have Prov'd This out, by ſeveral *Young Ladies*, and others, in *London*, during the Time of my *Attending the Preſs*, ſince I began to *Print*; and *Two of Thoſe Young Ladies*, before *They* had *Learn'd* out their *1ſt. Month*, (which was but *Twelve Times* to *Their Month*) were ſo *Fully Satisfy'd*, (by Their own *Experimental Tryal*) that *Both of Them* agreed in the very ſame *Saying*, viz. *That They did wonder, why any Body ſhould ſay, the Lute was Hard.* And *Theſe Two Perſons* were not at all Acquainted with each other, nor had either Seen, or Heard one another Play; But both Play'd ſo very well for ſuch a Time, as much Rejoyced both *Themſelves*, and all Their *Parents*, and *Friends*, beyond all *Expectation.*

Eminent confirm'd-Teſtimonics, concerning the Eaſineſs of the Lute.

This is a *Real Truth*, of which I can *Produce divers Witneſſes*, if need were.

Why the Mechanical Part is Publiſh'd.

And as to the *Mechanical Part Thereof*, (about which I have taken up the *Room* of 2 *Chapters*, viz. the *4th.* and *5th.*) I apprehend, that ſome will think It *Superfluous*, and others, a *Thing* too far below Them to undertake; which I grant may be for very many; yet *Below None to be able to know how It ſhould be done, or when Well, or Ill done*; ſo that Thereby They may not be *Gull'd*, or *Their Inſtrument Injur'd* by ſome *Ignorant*, *Careleſs*, or *Knaviſh Work-man*; who too often Abuſe both *It*, and the *Owners*; which *He durſt not venture to do*, but that he preſumes They are wholly Ignorant of *His Art.*

No Injury to an Honeſt Work-man.

A Great Loſs for want of the Knowledge of It.

Beſides, I have known many, Living in the *Countrey*, (Remote from *Good Work-men*) upon ſome very *Slight Miſchance* happening to their *Inſtrument*, (for want of *That Knowledge*, which Here they may find) quite *Lay It by*; and the *Inſtrument*, for want of *Timely Aſſiſtance*, has grown *Worſe and Worſe*, (ſometimes) to *Its Utter Ruine.*

Theſe are no Small Inconveniences.

Beſides, (to ſome ſort of *Ingenious*, and *Active Perſons*, (although of *Quality*) there is a *Satisfactory Recreation*, attending ſuch *Agitations.*

And whereas in my *Expreſſions* I am very *Plain*, and *Downright*, and in my *Teaching-Part*, ſeem to *Tautologize*; It would be Conſider'd, (and whoever has been a *Teacher*, will Remember), that the *Learners* muſt be *Plainly dealt with*, and muſt have *Several Times Renewed* unto Them the *ſame Thing*; which according to my *Long*, and *Wonted Way* of *Teaching*, I have found very *Effectual*; Therefore I have choſen ſo to do in ſeveral *Places*; becauſe *I had rather* (*in ſuch Caſes*) *ſpeak 3 Words too Many, than one Sillable too Few.*

But

But if I had been only to have ſpoke to *Thoſe of Experience* and to ſhow the *Elegancy* of my *Tongue*; I ſhould have contriv'd my *Diſcourſe* into another *Shape*; But in that I intend It chiefly for *Learners*, I conceive I have not ſpoke *Much too Much*: And whereas I may ſeem too *Smart*, or *Satyrical*, in ſome *Particular Places*, concerning the *Great Abuſe*, and *Abuſers of Muſick*; I do not at all *Repent me*, as thinking what is ſaid to ſuch *Ill deſerving Perſons*, Much too *Little*.

'Tis like I may be condemn'd by ſome, for ſpeaking ſo *Confidently*, againſt the *General Swing* of the *Times*, ſo very much in *Force*, and *Eſtimation*.

The Truth is, I have conſider'd: that if I ſhould ſay *Any Thing* to the *Purpoſe*, I cannot tell how to ſay otherwiſe, except I ſhould be a *Time-Server*; to *Connive*, *Diſſemble*, *Flatter*, and *Speak againſt my own Knowledge*, *and Conſcience*; in Joyning with what is *Sleight*, and *Trivial*, and forſaking that which is *Solid*, and *Subſtantial*; which, (*I thank God*) I have been too *Long*, and *Well Grounded* in, to *Renounce*; and to *Turn me* (*now*) *to Embrace Jingles*, *Toys*, or *Kick ſhawes*; which at *This Day*, *too Generally bear Sway*, to the *Great Prejudice*, both of the *Art*, and the *True Lovers* of It.

If This *Apology* will not ſerve, to *Excuſe* the *Errat's* in my *Book*, of Thoſe *Natures*, I muſt reſt ſatisfied, to undergo the *Brunt* of It.

The Beſt on't is, I need not *Fear*, any *Judicious Maſters*, or other *Ingenious Knowing Solid Perſons*, (ſome ſuch, God be thanked, we have ſtill Living;) and as for others, I am as *Careleſs*, as They can be *Envious*.

And although Theſe *Inſtructions*, are chiefly intended for *Learners*; yet (upon due *Examination*, it will be found) they may be of *Good*, and *Neceſſary uſe*, to ſome *Young*, *Raw*, and *Unexperienced Teachers*, who are often too Confident of their *Own Suppoſed-Skill*, and *Ways*.

The Sum, and Great Benefit of the whole Book.

'*But the Chief Sum of the whole Work is: That It ſhall ſtand as a Monument, or Remembrancer of the Very Beſt Performances in Muſick, (both Divine, and Civil) which have been known in the World; and (as to the Civil Part) Practiz'd by the Beſt Maſters of Theſe laſt 50 Years; Better than Which, no Memory of Man, Record, or Author can be produced, which can ſay, That Ever there was Any that could Equal It; nor certainly Any Ever likely to Exceed It.*

'*But yet more eſpecially, as to the Particular Benefit of Any Perſon making uſe of This Book, whether He be Skilful, or not Skilful in the Art; yet if He ſhall employ a Teacher in His Family, for His Children, or Others; He ſhall need, but to turn to the Contents, of whatſoever Buſineſs may be in Hand; and by That, He may be able to judge (Exactly) of the Right, or Wrong Dealing of ſuch a Teacher; and may (if He have any Indifferent Skill in Song) Teach Himſelf, without the Aſſiſtance of any other Teacher.*

Of Procuring Invention, or Playing Voluntarily.

The *Hints* and *Directions* which I have given, as towards the Procuring of *Invention*, or *Playing Voluntarily*, will be of no *Small*, but *Great Advantage*, to any who are capable of ſuch *Obſervations*, and will take *Good Notice* of the manner of Them, in Their *Explanation*; the *Way* to which may be Plainly Perceived, in the whole *Number* of *Leſſons*, quite through the *Book*.

Concerning the Language of Muſick

And whereas I *Treat*, and *Compare*, or *Similize Muſick* to *Language*, I would not have *That* thought a *Fantacy*, or *Fiction*: For whoſoever ſhall *Experience* It, as I have done, and conſider It Rightly, muſt needs *Conclude* the *ſame Thing*; there being no *Paſſion* in Man, but It will *Excite*, and *Stir up*, (*Effectually*) even as *Language*, or *Diſcourſe It ſelf* can do. This, very many will acknowledge with me.

The Divinity of Muſick.

But whereas I *Similize* It to *Divinity*, &c. I am not unſenſible, but too-too many will *Diſcent* from me, in *That Particular*; concerning *Which*, I ſhall Conclude my *Preface* with *Theſe following Rhimes*, and only *Thus much ſay*.

Where in This Book, in certain Places, I
Do mention Muſick, in Its Myſtery;
And in Its Vaſt Profundity, do tell
Such Stories, as perchance won't Reliſh well,
In th' Ears of ſome; To whom I thus much ſay;
Let Them go Practice well, to Sing and Play,
And Study in the Art, as much as I:
Then, may They Underſtand Its Myſtery,
As I have done. —— 'Tis Fooliſhneſs in Men,
To Contradict, they know not what; and when
They've done, Pretend Authority; becauſe
They're ſome ways Learn'd: Therefore their Words are Laws
They think; or elſe would have Them ſo; but I
Do underſtand, that True Authority,
Comes from True Knowledge, *and* Experience,
In That Same Thing, *of Which It gives Its Sence,*
And by no other means.
How can a Blind Man, Judge of Colours be,
Which ſhould be Judg'd, by Thoſe, who Well can See?
How can a Deaf Man Judge of Sounds, by th' Ear,
Who, Thundring Cannons, cannot cauſe to Hear?
Or how can He, who Underſtanding Lacks,
In th' Myſtery, be Judge? although He Cracks
Never ſo much, of His Great Wit, and Parts;
True Artiſts They muſt be, who Judge of Arts.
Therefore,
Forbear to Judge, who e're you be, that Thus
In your own Conſcience, are Thus Conſcious:
Let Things Alone, you do not Underſtand;
Take Them on Truſt, rather at th' Second-Hand;
'Tis far more Crdit ſo to do, than Vant
Of Skill, and Knowledge, when you're Ignorant.

The

The Fool, oftentimes by Silence, Credit gains,
And is thought Wiſe, whilſt Wiſelings for their Pains,
In Talking, oft are known for Fools; yet They
(Through Self-Conceit) will ſtill find what to ſay,
Though little to the Purpoſe; and their Talk,
Much like to Parrots, who Cry, Walk Knave Walk;
Though Nought they underſtand, as to the Sence;
Yet think Themſelves the Birds of Eloquence.
What Here I've ſaid, I've ſaid to None but Such,
Whoſe Knowledge, is Beneath their Tongues, too Much:

And if I've ſaid too much, they'l ſay;
I'm Sorry not at all;
For much more unto Such, I may,
And not be Criminall.

The

A Short

EPISTLE

OF

THANKFULNESS,

To all my

NOBLE SUBSCRIBERS;

WHat Differs Men, *but* Heav'n? *Inſpiring Arts*
Into ſome Certain Souls *of* Worthy Parts;
And Tinct'ring them,(at leaſt)with ſo much Love,
That Nothing ſeems ſo Good, They'l Prize, above
Such Excellent Endowments; *which they ſhow,*
By Countenancing All Things, that they know
Are Fit, and Worthy to be Known, and Priz'd,
By True Ingenious Souls, *and Exercis'd.*
Loe, Here ſuch be; *Each in This Number ſtand,*
Who Freely lent, a Ready-Helping-Hand,
To Raiſe This Work of Mine; *which otherwiſe*
Would Scarce 'been Able of It Self to Riſe.
Alas, Alas! Poor Arts; *yea* Artiſts *too*;
Were't not for Such as Theſe; what would you do?
I ſay again, wer't not for Such as Theſe,
What could you do? — You might go do your Eaſe;
And when ye'd done, ye might go Beat your Brains
Again; and have your Labour for your Pains;
This would be your Reward; and Nothing More,
Which to a Manly-Man *muſt needs ſeem Poor;*
But Thanks *to* Heav'n, *whoſe* Wiſdom's-Ordring-Might,
Not only made the Darkneſs, but the Light.
Thoſe Two Contraries, *which in* Nature *be,*
In All Created Things, are Myſterie.
The 2 Contraries in Nature.
Good, could not (Properly) be ſaid to Be,
Were not the Ill, to cauſe Diverſitie;
Nor could the Ill, be ſaid to bear a Name,
But for the Good, which Diff'renceth the Same.
The Ill in all Things, is of Ex'lent uſe,
If Men could uſe It Right, without Abuſe;

The

The very worſt of Evils, *(underſtood)*
Was made (for certain) to Set off the Good,
Thoſe Heavy-Moulded-Saturnines, *which do*
Deſpiſe all Liberal-Arts; *yea* Artiſts *too*,
Are much to be Regarded in their Places,
Ev'n like Black-Patches, *in* Fair-Ladies *Faces*;
Which though They Bright, *and* Beautious *were before*;
Yet when Thoſe Dulls *appear*, *They are much more*
Eſteemed Fair. ——
God 'twixt His Creatures, has Vaſt-Diff'rence *made*,
Witneſs the Racey Courcer, *and the* Jade,
The Towering-Faulcon, *Leſsning in his Flight*,
The Buzzard-Dull, *the Heavy-winged* Kite,
The Nightingale, *with Her* Sweet-Jugging-Note,
The Screech-Owle, *with His* Diſmal-Frightful-Tote,
The Fam'd Camelion, *Living on the Air*,
The Cormorant, *who no Good Things will Spare.*
And as the Creatures Thus do plainly ſhow,
This Contrariety which All Men know;
So may the very Same *be ſeen 'mongſt Men*;
Yet Differenc'd Thus; *that ſcarcely* One *in* Ten
Adheres unto True Worth,
But You,
Renowned Worthies, *worthy of* Renown,
You are the Men, High Jupiter will own:
And wer't not for Thoſe Vertues *you Retain*,
Within Your Noble-Breaſts, *It were in Vain*,
For Artiſts Thus to ſtrive, *as I've done Here*,
(For Publick Good) in making Art *appear*
Delightful; Lovely; Facile; Acceptable
Unto the Weaker Sort; *who are made Able*
Now, *to Enjoy ſuch Things*, *as formerly were Hard*,
And They (by that means) utterly Debarr'd.
Therefore to You, *and only* Such as You
Belongs all Real Praiſes, *as* Your Due;
You are the Men I le Value, Love, *and* Prize,
And whom (if any) I would Idolize.
But leſt I ſhould both You, *and* Heav'n *Offend*,
(In Modeſty to Yours) *I'le make an End*;
Only
My Juſt-Due-Debt I'le Pay: My Thanks
I give
And Thus will own Your Favours *whilſt*
I Live.

The Names of Divers Honourable, Reverend, Worshipful, and very Worthy Persons, *who did Encourage towards the* Printing *of* This Book, *by Subscribing Their Names, Each One to take a Copy of the Same, at the Price of* 12 s. *But It cannot be Expected, in the setting down of These Names, that I should know How to Place every One according to the Right of Precedency; nor (It may be) give every One His Due Title: because many (unknown to me) sent in Their Names without any Titles Express'd; Therefore I hope None will take Offence, that I Thus set Them down Promiscuously, as They hapned to come to my Hands, from Their own Hand Writings; yet I have, (as near as I could) Set Such and Such of a County, &c. to stand together; and Begin with the City of York First; because There, I First Tendred This Business to the Right Honourable*

Kilburthorpe.

John Lord Frescheville *Baron of* Stavely, and *Governour of* York.

Rich. Sterne	*Esq;*
Sim. Sterne	*Gent.*
Lyon. Fanshaw	*Gent.*
Sam. Brearey	*Gent.*

York.

Tob. Wickham	*D.D.*
Ant. Wright	*B.D.*
Will. Loe	*A.M.*
Will. Ayscough	*M.B.*
Madam Mary Harrison.	
Sir Jo. Hewley	*Knight.*
Jo. Brook	*Esq;*
Will. Brearey	*LL.D*
Walter Brearey	*Gent.*
Hen. Maisterman	*Esq;*
Tho. Jackson	*Esq;*
Hen: Mace	*Cler.*
Eli. Micklethwaite	*Cler.*
Tim. Wallis	*Cler.*
Geo. Tiplin	*Cler.*
Tim. Welfit	*Cler.*
Rich. Tenant	*Cler.*
Tho. Preston	*Gent.*
Jo. English	*Gent.*
Tho. Hesletine	*Gent.*
Will. Stubs	*Gent.*
Theo. Browning	*Gent.*
Tho. Thompson *jun*	*Gent.*
Tho. Fairfax	*Gent.*
Ambr. Girdler	*Gent.*
Nath. Topham	*Gent.*
Rich. Procter	*Cler.*
Joh. Farrer	*Gent.*
Jo: Baines	*Gent.*

York-Shire.

Sir Jo. Reresby	*Baronet.*
Sir Tho. Yarbrough	*Knight.*
Walter Laycock	*Gent.*
Sam. Savile	*Gent.*
Hen. Eyre	*M.D.*
Jo. Ixem	*Cler.*
Geo. Westby	*Gent.*
Fra. Stanhope.	*Gent.*
Will. Sympson	*M.D.*

Nottingham.

Robert Pierrepont	*Esq;*
Geo. Gregory	*Esq;*
Tho. Charleton	*Esq;*
Char. Hutchinson	*Esq;*
Sim. Every	*Esq;*
Will. Graves	*A.M.*
Chri. Hall	*Gent.*
Jer. Cudworth	*Gent.*
Ben. Richards	*Gent.*
Jos. Clay	*Gent.*
Rich. Rippon	*Gent.*

Nottingham-Shire.

Sam. Brunsell	*D.D.*
Joh. Brunsell	*Gent.*
Will. Sucheverill	*Esq;*
Joh. Dand	*Gent.*
Madam Mary Saunderson	
Will. Cartwright	*Gent.*
Joh. Burton	*Cler.*
Sam. Leeke	*Cler.*
Rich. Slater	*Esq;*
Hen. Watson	*M.D.*
Will. Deancleer	*Gent.*
Will. Levett	*Cler.*
Ste. Masters	*Cler.*
Joh. Richardson	*Cler.*
Jo. Holmes	*Gent.*
Hen. Smith	*Cler.*

Will:

The University of Cambridge:

Will. Coodall *Cler*
Arthur Warren *Gent.*
Edw. Carver *Cler.*
Phin. Mace *Cler.*
Fra. Walsall *Cler.*
Will Norwich *Cler.*
Tho: Cotchet *Esq;*
Tho: Morton *Phi.*
Ellis Farnworth *Cler.*

Dr. Pet. Gunning *Bishop of* Ely.
Dr. Ja. Fleetwood *B. of* Chichester
Dr. Isa. Barrow *Vice-Chancellor,* and *Mr. of* Trin. Colledge.
O. Mountague, J. Mountague, *Noble-Men.*
Sir Tho: Slater *Baronet*
Sir Tho. Page *Provost of* Ks. Coll.
Sir Jo: Rous *Knight.*
Sir Hen: Hobert *Knight.*
Dr. Tho Holbeck *Mr. of* Eman: C.
Dr. Ja: Duport *Mr. of* Mag: Coll:
Dr. Theop. Dillingham *Mr. of* Cl. H.
Dr. R. Cudworth *Mr. of* Chr. Coll.
Dr. Jo: Spencer *Mr. of* Ben: Coll:
Dr. Fra. Turner *Mr of St.* Johns C.
Dr. Rob: King *Mr. of* Trin: Hall.
Hen: James *Mr. of* Qu. Coll. *B.D.*
Geo. Chamberlaine *D.D.*
Ant: Marshall *D.D.*
Hen: More *D.D.*
Ra: Widdrington *D.D.*
Tho Watson *D.D.*
Clem: Nevill *Senior of* Trin. Col. *D.D.*
Hum: Babington *D.D.*
Will Linnet *D.D.*
Tho: Belk *D.D.*
Geo: Bright *D.D.*
Ja: Jackson *M.D.*
Jo. Boord *LL.D.*
Will: Fairbrother *LL.D.*
Ra: Flyer *M.D.*
Jo: Gostlin *M.D.*
Peirce Brakenbury *M.D.*
Edm: Matthewes, Ja: Chamberlaine, Joh: Bougton, Hum. Gower, Fr: Roper *Bs. D.*
Jos. Johnston *B.D.*
Jo: Hawkins *B.D.*
Mich. Belk *B.D.*

Tho: Peel, Geo: Griffith, Tho: Fairmeadow, Cha: Smithson, Will: Buckley *Mr's of Art. and Fellows.*
Tho: Bainbrigg, Tho: Gipps, Tho: Boteler, Jos: Gascoigne, Sam: Scattergood *Mr's of Art, and Fellows.*
Isa: Newton, Jo. Batteley, Jo: Wickins, Jo: Goodwin, Ric. Staunton *Mr's. A. & Fel.*
Rob: Paston. Will: Humble, Maurice Kay, Jo: Milner, Hum: Skipwith, Will Bowes *Fellow-Commoners.*
Will. Sampson, Nat. Coga, Marm: Urlin, Ric: Neech, Fr: Grigg *Mr's of Art, and Fellowes.*
Rob: Peachey, Ed: Duncon, Tho: Browne, Ric: Blyth, Sam: Bale, Ra: Earle *Mr's of Art, and Fellows.*
Joh: Wodehouse, Ni: Bacon, Joh: Alport, O. Doyley *Fellow Com:*
Arth: Fleetwood, Eze: Foxcroft, Tho: Palmer, Edw: Goodall, Matth: Rutton *Mr's A. & Fel.*
Nat: Vincent, Sam: Blythe, Ja: Lowde, Rich: Hooke *Mr's A. & Fel.*
Joh: Scamler, Joh. Love, Ja: Hollis, Sam: Herne, Rich: Leach *Mr's A. & Fel.*

Will:

The Univerſity of Cambridge.

Will: Buckley	
Sim: Bagge	
Cha: Alſton	
Geo: Whichcot	
Ja: Goodwin	
Joſ: Maryon	
Luke Bagwith	
Tho: Houghton	
Joh: Spencer	
Edm: VValthew	*Mr's of Art.*
Jo: Eachard	*and Fellows.*
Jo: Spurling	
Jo: Pern	
Jo: Glover	
BarlowWickham	
Robert Eade	
Jo: Hughes	
Geo: Oxinden	
Tho:Fairmeadow	
Char: Smithſon	
Tho: Burlz:	*LL.B.*
Robert Drake	*Gent.*
Robert Wilſon	*Mr. in Muſick.*
Tho: Tudway	*Mr. in Muſick.*
Fra: Criſpe	*Mr. in Muſick.*
Dan: Price	
Jo: Brookbank	
Jo: Tuthill	
Joſ: Oldroyd	
Joh: Cæſar	*Batchelors in A.*
Jo: Galurd	
Wil:Umfreville	
Tho: Felſtead	
VVill: Aſhton	

Bedf. Shire. County of Camb. Cambr. *Town.*

Ja: Robſon	*Gent.*
Iſa: VVatlington	*Gent.*
Tho: Flack	*Gent.*
Mrs. Eliz. Heath.	
Mrs. Sarah Lilly	
Joh: Robſon	*Gent.*
Rich: VVinde	*Gent.*
Char: Studeville	*Eſq;*
Captain Roger Thornton	*Eſq;*
Joh: Badcock	*Gent.*
Tho: Archer	*Cler.*
Rich: Lee	*D.D.*
Jo: Browne	*Eſq;*
Hen: Beacher	*Eſq;*
Tho: Salmon	*Eſq;*

Norwich and Norfolk. *C. Kings-Lynn. Peterbor. Linc. Sh. Manch.*

Herbert Aſhley *Dean of Nor:*	*D.D.*
VVill: Herbert	*D.D.*
Joh: Hobert	*Eſq;*
VVill: Crabe	*M.D.*
Ow: Hughes	*LL.D.*
Tho: Teniſon	*B.D.*
Cha: Robotham	*B.D.*
VVill: Adamſon	*Cler.*
Jo: Connould	*A.M.*
Hen: Mazey	*Cler.*
Jo: Paris	*A.M.*
Gawen Naſh	*Cler.*
VV: Rawley	*Gent.*
Joh: Hayward	*School-maſter.*
Tho: Pleaſants	*Organiſt.*
Sam: Cook	*Gent.*
Sam: Rix	*A.B.*
Rich: VVebſter	*Cler:*
Fra: Price	*Gent.*
Fra: Emperour	*Gent.*
VVill: Ferrer	*Gent.*
Ja: Lawes, Tho: Lawes	*Maſters in Muſick.*
Nath: Burrel *of Sudbury*	*Cler.*
Hen: Bell *Jun'*	*Gent*
Hen: Hoogan	*M.D*
Jo: Putuertoſt	*Gent*
Joh: Cary	*Gent*
Nich: Stratford *Warden*	*D.D.*
Fra: Moſely, Mich: Adams	*Fellows* *A.M.* *A.M.*
Sir Robert Bolles	*Baronet.*
Math: Barraford	*A.M.*
Ja: Spencer	*A.M.*
Fra: Standiſh	*Cler.*
Joh: VVorkman	*Cler.*
VVill: Forſter	
Rich: Carier	*Cler.*
Jo: VVyldbore	

At London.

Dr. Hen: Bridgeman, *the Iſle of* Man.	*Biſhop of*
Sr VVill: Langham	*Knight.*
Sir Sam: Morland	*Baronet.*
Sim: Patrick	*D.D.*
Jo: Gardiner	*D.D.*
Luke Ridgeley	*M.D.*
Peter Barwick	*M.D.*
Edw: Duke	*M.D.*
Dr. Chamberlaine *Jun'*	*M.D.*

Robert

The Subſcribers Names.

At London.

Peter Vinke	*B.D.*
Robert Tatnall	*A.M.*
Eze: Lampen	*Gent.*
Hum: Dove	*Gent.*
Hen: Dove	*Gent.*
Ja: Chaſe	*Gent.*
Ja: Hart *of the* Royal Chap.	*Gent.*
Bryan Fairfax	*Eſq;*
Geo: Evelyn	*Eſq;*
Madam Ann Monteth	
Jer: Forcer *Mr. in Muſick.*	
Joſias Chorley	*A.M.*
Tho: Clebourne	*Gent.*
Baſil Hill	*Chyrurgion.*
Ja: White	*Organmaker.*
Sam: Biſhop, *of* Finchingfeild	*Cler.*
Jo: Bourn, *of* Wiltſhire	*Cler.*

Lincolns-Inn. Gr. Inn. Mid. Temple.

Lawr: Fogge, *of* Cheſter	*B.D.*
Tho: Clark *of* Cheſter	*Cler.*
Jo: Nicolſon, *of* Durham	*M.D.*
Jo: Orleber	*Eſq;*
Tho Serjeant	*Gent.*
Tho: Brandon	*Gent.*
Char: Blount	*Gent.*
Jo: Sturt	*Gent.*
Juſtin Paget	*Eſq;*
Will: Drake	*Gent.*
Rich: Hacker	*Gent.*
Sir Rich: Stote *Kt. & Serj. at Law*	
Will: Lodge	*Gent.*
Fra: Bowes	*Gent.*
Will: Jeniſon	*Gent.*
Will: Faithorne, *for* 3 *Books.*	*Gent.*

Hum: Salt, *the Printer-Compoſer of This Book.*

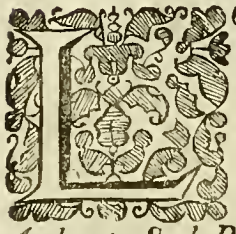
Theſe are All the *Names* which have been Hitherto ſent me In, from Sundry Friends, (*My Self* having *Viſited* very *Few*, of the *whole Number*;) Therefore I hope I ſhall not be Blam'd, for not Publiſhing the *Names* of *Divers*, (who I doubt not but have already *Subſcribed*; but (as yet) not come to my *Hands*) the *Work* not admitting any *Longer Delay*. Yet I have left *This Next Page Blank*, on Purpoſe, for the Names of *All Such Perſons*, as may happly be ſent *In*, before the whole *Impreſſion* be *Quite put off*: And if ſo, I do intend (God willing) to have *Them* ſet down in *That Page*, in *Thoſe Books* which ſhall Then Remain *un-put off*.

Having This Little Room to Spare, I thought It convenient to inſert Thus much, by way of Anſwer to ſome, who ſeem to diſlike my way of *Rhiming*.

I *Hear, ſome Are, who do pretend to Spie*
Faults in my Rhimes, but give no Reaſon why.
The Rhimes are Perfect; *All* True-Numb er'd-Feet;
Run Glib, *and* Smooth; *and in* True Accent *meet*;
What ſhould They more? I'le tell Them: There's Good Store
Of Sence, *and* Reaſon *too*; *which They, Alas!*
Regard not much; *But let That Sleightly paſs*;
That's not the Thing They Look for; *yet ſhould be:*
And is The Chief, Wiſe Folks deſire to ſee.
If That be wanting Here; *Then let Them Shame Me:*
If Otherwiſe; *Then let Them Ceaſe to Blame Me.*
Yet for Their Further Anſwer, let Them know,
'Tis for my Recreation, Thus I do;
And for my Pleaſure, why I Thus ſometimes
Link Sence, *and* Reaſon *In, with* Muſick-Rhimes;
(Yea, Solid Matter too.) Let This Suffice
To Anſwer Thoſe, who are ſo very Wiſe.

A Short Epiſtle to the *READER*, concerning the Authors ſeveral *Reaſons* for Writing This *Book*.

1ſt.



Look for no Splendid-Painted-Outſide Here;
But for a Work, Devotedly Sincere;
A Thing Low-Priz'd, in Theſe too High-flown Days;
Such Solid, Sober Works get Little Praiſe;
Yet ſome there be,
Love True Solidity. 2d.

And unto Such Brave Noble Souls I Write,
In Hopes to do both Them, *and* Muſick Right.
I Write It not to pleaſe the Itching Vain
Of Idle-Headed Faſhioniſts, or Gain
Their Fond Applauſe;
I Care for no Such Noiſe.
I Write It Only for the Sober Sort, 3d.
Who love Right Muſick, *and will Labour for't:*
And who will Value Worth *in* Art, *though* Old,
And not Affrighted with the Good, *though told*
'Tis out of Faſhion,
By *—— *of the Nation:*

* The Reader has Liberty to put in what *Word* he thinks moſt Proper.

I Write It alſo, for to Vindicate 4th.
The *Glory of* Inſtruments, *now out of Date,*
And out of Faſhion *Grown, (as Many Tell)*
'Tis doubtful (ſure) that All Things are not Well,
When Beſt Things are
Moſt Sleighted, though moſt Rare.

* *The* Lute.

I Write It likewiſe, for That Fervent Love 5th.
I Bear unto the Lute, *which far Above*
Moſt Inſtruments I Prize; *This cannot be*
A Fault; For All Men have Liberty,
To Like, and Love,
What They do Moſt Approve.
I Write It alſo, out of Great Good Will 6th.
Unto my Countrey-men; and Leave my Skill
Behind me, for the Sakes of Thoſe, that may
Not yet be Born; But in ſome After-day
May make Good Uſe
Of It, without Abuſe.
But Chiefly, I do Write It, for to ſhow 7th.
A Duty to my Maker, which I Owe;
And I no Better Way know how to do,
Than Thus, to ſtrive to make One Tallent Two:
If Thus too Blame,
I'le Humbly Bear my Shame.

AN

AN ADVERTISEMENT,

Concerning the Value and Price of the BOOK.

Licensed R. L'Estrange, May 5. 1675

Reader,

YOU *may see, by This* Worthy Person, *(the Licenser) who is an* Eminent, *and* Skilful Critick *in This* Noble Art) *and by Those* Honourable, Learned, *and* Worthy Persons *(my* Subscribers) *before mentioned, what Fair Encouragement I have had to Publish This Piece; (the which has been Freely Exposed to the View, and Examination of many of Them;) However, I must not expect It can Please All; But if It Please the* Judicious, Wise, *and* Sober Sort, *I shall have what I look for.*

And as to the Price:

Take Notice, That although It has been Hitherto Subscribed but at 12 s. *in Sheets, by All Those* Honoured Persons, *Yet in regard of My Unexpected Great Charge, besides My Unconceivable Care and Pains, to have It Compleatly done; It cannot well be Afforded at That Price, to return Me any Tollerable, or Reasonable Requital.*

However, out of a High Respect to All the True Lovers of the Art; and more especially to Divers, (and I believe very many) who would willingly have been Subscribers, *(together with Those above-said) had they known of It, or could have had opportunity of So Doing; I do (I say for Their sakes) Declare, That whosoever shall Purchase This Book within the* 1st. 3 *Months,* viz. *before the* 10th. *day of* August, *in This Present Year* 1676. *shall be look'd upon as a* Subscriber, *and shall only pay for It, the Subscription Price,* viz. *(in Sheets)* 12 s. *But after That day is past, the Price is intended to be Raised; There being not Many of Them Printed.*

I shall only Add Thus much, (as being bold to say) That there are several Pages; yea several Lessons in This Book, (according to the Ordinary Value, Esteem, or Way of Procuring such Things) which are every one of Them of more Value than the Price of the whole Book, by Far.

And for the peculiar Credit of my Printer, (upon the Comparative Examination of the Well-doing of This Work, in reference to his Undertaking,) It will be found that He has Out-done all Musick-work in this kind, Ever before Printed in this Nation; And is the only fit Person to do the like: He only having those New Materials, the like to which we never had made before in England.

Concerning

Concerning the

Church-Psalms,

In reference to the

POETRY:

Composing and Singing of them.

By way of Preparation.

Chap. I.

ALL things in the *Church*, and in its *Service*, would be so contriv'd and order'd, that the *Common-Poor-Ignorant-People* might be so much capable as 'tis possible of Apprehending, Discerning or Understanding; so, as they might *unite* their *Voices*, *Hearts* and *Affections* together with the *Congregation*, and the *Service*. The which cannot more hopefully be effected, or brought to pass, than by making all things in the *Service plain and easie to their Capacities*.

Now as to *Musick*, 'tis known and observed by Experience, that *Short-square-even and uniform-Ayres* are both Pleasant, and readily Apprehended and Learned by most. The benefit of short and uniform Ayrs.

And as there are likewise a great number, who are but indifferently inclined by Nature to *Singing*, who notwithstanding, if they were considered after this manner, together with what I shall further make mention of, would make a very good Assistance in the *Chorus*, which otherwise are utterly debarr'd, and made uncapable.

There are two things very considerable as to this Preparation of good Singing in *Churches*.

First, the *Poetry*. Secondly, the *Composition* of *Musick*. For Psalms what manner of Poetry best.

The *Poetry* would be, 1. *Even and uniform*, as to the number of Feet in each *Staff*.

2ly. Every *Staff* of the same *Psalm* would correspond with the

firſt *Staff*, in the ſame order of *Feet*; otherwiſe the ſame *Tune* which fits the firſt *Staff*, will not ſerve the whole *Pſalm*.

There would not be too great a variety.

Again, (as to the whole number of *Pſalms*) there would not be too great a variety of *Poetical forms* or *ſhapes* in the *Staves*: Becauſe that then a fewer number of *Tunes* might ſerve for the whole; ſo that if the *Book of Pſalms* were compoſed by an *Excellent Poet*, and as *Excellent a Muſician*, into a matter of 8, 10, or 12 *Varieties*, and thoſe *Varieties even*, *ſmooth*, *ſhort*, and *uniform* to *themſelves*, it might be enough, and doubtleſs conduce very much to the drawing in of a *Congregational-good-Quire*.

But if the *Poetry* be too *various* and *intricate*, as I will inſtance in that *Excellent Piece* of Mr. or Dr. *Woodford*'s, (which I have lately ſeen) in which there is ſcarcely two of the whole number of his *Pſalms* which are of the ſame *order* or *quantity* of *Feet* quite through his whole *Book*, and ſeveral of them *un-uniform* to themſelves, *viz.* not one *Staff* like another of the ſelf-ſame *Pſalm*. I ſay, that although it be an *Excellent Piece*, for a *Poet* to look upon, yet it is not a fit *Piece* to be compoſed for the uſe of a *Congregational Quire*, for thoſe Reaſons aforeſaid. There being work more than enough, for a moſt *excellent Muſician* during his whole life, to compoſe *proper* and *fit Ayres* to thoſe *Pſalms*, but never to have them Sung by any *Country or City Congregation*.

For thoſe *Ayres* which are *intricate* and *un-uniform* (the which I call *unnatural*, as thoſe muſt needs be) are difficult to be Sung, eſpecially by thoſe who have no *Skill*.

The Poet and the Compoſer to be of the ſame underſtanding.

The *Poet* therefore and the *Compoſer* ought both to be ſo much of the ſame Underſtanding in each *Art*, that theſe, or ſuch like Obſervations might guide them both. And doubtleſs he is to be look'd upon as the moſt *exquiſite Poet*, who is *thus* able to command his *Fancy*.

The *Common Rhimes* and *Phraſes* in our *Pſalms* are many of them very *abſurd* and *ridiculous*, and it is to be wiſhed that they might be *amended*. But many of our *old Pſalm Tunes* are ſo *excellently good*, that I will be bold to ſay, *Art* cannot *mend them* or make *better*.

Many of our old Pſalm Tunes excellent.

I conceive it might be very well worth a Conſiderative *Poet*'s undertaking, to ſuit ſome of thoſe *Pſalms* which need amendment, to ſome of thoſe our *old good Tunes*; becauſe *thoſe Tunes* are already apprehended and learned by moſt of the *Common People*. Therefore they will the more readily embrace a *new Alteration*, when as they find they are not too much *puzzled* with *Novelty*, but can bring them with eaſe into their *old Tunes*.

The benefit of retaining them.

Concerning the Compoſer, and his Obſervations in Compoſing.

As for the *Compoſition*, making, or *inventing Tunes* for the *Church-Pſalms*, it would, Firſt, be done by a *Chief Muſician*, according to the Example of the Prophet *King David*.

Secondly, the Muſician ſhould obſerve to caſt all ſuch *Pſalms* as are concerning *Humiliation*, *Confeſſion*, *Supplication*, *Lamentation* or *Sorrow*, *&c.* into a *flat*, *ſolemn*, *mournful Key*; and on the contrary, all ſuch as are concerning *Rejoycing*, *Praiſing of God*, *giving Thanks*, or *extolling his wondrous works or goodneſs*, *&c.*

into

into a *ſharp, ſprightly, brisk Key*; contriving for both as much *Majeſty* and *Statelineſs* as can be found out in the *Art*, which abounds with *plenty*; obſerving the *nature* of the words, ſo as to ſuit them with the *ſame likeneſs* of *conceit* or *humour* from his *Art*. There being a very great *affinity, nearneſs, naturalneſs* or *ſameneſs* betwixt *Language* and *Muſick*, although not known to many. And it is a bemoanable pity to conſider how few there are who know, but fewer who conſider, what *wonderful-powerful-efficacious Virtues and Operations Muſick* has upon the *Souls* and *Spirits* of *Men Divinely-bent*. And to publiſh here what I am able to ſay in this particular, according to a daily experience which (I thank God) I have of it, will be look'd upon as a piece of *Vanity*, therefore (as to that) I ſhall be ſilent, and ſo proceed to my intended purpoſe of giving Directions for the beſt way of *Singing Pſalms in Parochial Churches*; concerning which there are two ways which I have prompted unto, ſo that either may be followed to very good purpoſe, but both together put into Practice will be moſt *magnificent*, and is as followeth.

The great affinity betwixt Language and Muſick too much neglected; and known to very few.

Chap. II.

Concerning Parochial Muſick, viz. *Singing of Pſalms in Churches.*

I Shall not need to *blazon* it abroad in Print, how miſerably the *Prophet David's Pſalms* are (as I may ſay) *tortur'd* or *tormented*, and the *Service* of *God diſhonoured*, made *courſe*, or *ridiculous thereby*; ſeeing the generall *outcries* of moſt *Parochial Churches* in the Nation are more than ſufficient to declare and make manifeſt the ſame, ſo often as they make any attempt to *ſing at thoſe Pſalms*.

Therefore I will ſay no more to that particular, nor *rubb* that *ſore place*. Only thus much I will preſume to ſay, *viz.* That (ſure) it were far better *never to ſing at all in Churches*, or in *Gods Service*, than to ſing *out of Tune*: that is, not in *Harmonical Conchord or Agreement*.

For as I often uſe to ſay, that as *Conchording unity* in *Muſick* is a *lively* and very ſignificant *ſimile of God*, and *Heavenly joyes and felicities*, ſo on the contrary, *Jarring Diſcords* are as apt a ſimile of the *Devil*, or *Helliſh tortures*.

The ſignification of Conchords and Diſchords in Muſick.

This obſervation is *clear* enough to all who underſtand *thoſe Admirable-Divine-Myſteries*, which lie couch't in *Muſick*, and *This* (too much neglected) *part thereof* (*Singing.*)

Certainly the firſt *Inſtitution* of *Singing* of *Divine Hymns* and *Pſalms* in *Churches* was, both to *illuſtrate* and *adorn* the *Service*, and likewiſe to be as a means or an occaſion of *help* towards the raiſing of our *Affections and Devotions*, to *praiſe* and *extoll God's Holy Name*.

How Chriſt's Church was exhorted to Sing with a Grace, and to make melody.

'Tis very well worth noting how St. *Paul* inſtructed the *Epheſians*, chap. 5. verſ. 18, & 19. *Thus.* Be fulfilled with the *Spirit*, ſpeaking to your ſelves in *Pſalms and Hymns*, and *ſpiritual Songs*; *ſinging and making melody to the Lord in your hearts*, &c.

So likewiſe doth he exhort the *Coloſſians*, chap. 3. verſ. 16. in theſe words: Let the word of Chriſt dwell in you plenteouſly in all wiſedom, *teaching and admoniſhing your own ſelves in Pſalms and Hymns, and ſpiritual Songs, ſinging with a Grace in your hearts to the Lord.*

This was (we may ſee) the undoubted *practice and endeavour of Chriſt's Church* in *His*, and *the Apoſtles time*, not only to Sing, but to Sing with *a Grace* and making *melody.* The which *two things* are not poſſibly to be done, without ſome *skill, and ſinging in Tune.*

And that (*viz*, Singing in Tune) I do confidently affirm can *never be done*, except there be ſome other way found out than that which at the preſent is generally in practice in our Churches; the which I ſhall by and by demonſtrate and make very plain, by undeniable Arguments.

But firſt I deſire that *Thoſe* foregoing *Admonitions of St. Paul* might be a little better taken notice of than generally they are.

And becauſe I am as much a *Divine* (I mean a *Prieſt*, and *Son of the Church*) as a *Maſter in Muſick*: I will take the liberty to give my Explanation of *thoſe words of St. Paul*, yet humbly ſubmitting to better Judgments.

St. *Paul* ſpeaks to the *Coloſſians* thus: Let the word of Chriſt dwell in you plenteouſly in all wiſedom, teaching and admoniſhing your own ſelves in Pſalms and Hymns, and ſpiritual Songs, *&c.* which to me ſeems as much as if he ſhould have ſaid, Let *that word which Chriſt formerly ſpake unto you* about ſuch things dwell in you, or be *remembred by you*, &c.

The Explanation of St. *Paul*'s words.

Whence I do inferr thus much, *viz.* that it was *Chriſts own inſtruction, direction, advice*, or *command formerly* given unto them, to *teach and admoniſh* one another in that very exerciſe of *Singing of Pſalms*, &c. otherwiſe what can be meant by that ſaying of St. *Paul's*, Let the words of Chriſt dwell in you, but that Chriſt had taught and admoniſhed them before concerning it, and ſo that by their *diligence and careful practice therein* (which was a piece of *wiſedom* in them ſo to do, in regard they had been formerly ſo admoniſhed by Chriſt) they might thereby be enabled ſo to Sing, as it might be both *graceful*, and *melodious.*

The Reaſon why Chriſt and St. *Paul* gave this earneſt Inſtruction.

For without all queſtion *Chriſt* (who was the *wiſedom* of his *Father*) was not *ignorant* of the leaſt *ſecret* or *myſterie* in any *Art* whatſoever, nor of any thing that might conduce to the Benefit or Compleating of any Performance in reference to any undertaking. Chriſt knew the *difficulty* of *that ſervice of Singing* ſo very well, that (I am ſubject to believe) *therefore* it was that he had formerly by his own word admoniſhed them to *that Duty of practiſing* and *teaching* one another: And therefore likewiſe was it, that St. *Paul* thus was to *re-mind* them of *it, their Duty*;

well

well knowing how very *needfull* ſuch a piece of *practice* was to the right performing of ſo *ſolemn* and *Saint-like a Duty*, in that it was as a *Sacrifice* done unto *God*. And how ſubject men are to do it *lamely* or *ill-favour'dly* without *skill*, *care*, or *practice*, is too manifeſt by the general *ignorance* in *that quality* of *Singing*, which may be perceived in moſt, who *chiefly* ſhould, or ought to have ſo much *skill* in it, as both to *perform* in it *themſelves*, and alſo to *teach and admoniſh* thoſe who are weak or ignorant, according to *that Exhortation* of the *Apoſtle* in thoſe laſt quoted places. By which *Exhortation* it plainly appears, that *Singing of Pſalms* is not a *Duty* of ſo *ſlight* or *negligent regard*, as all *thoſe* who do not enable *themſelves* to have *that skill*, ſeem to believe it is, otherwiſe (ſure) they would not be ſo *idle*, *careleſs* or *negligent*, to make ſo *ſlight* of *it*, as not to endeavour for ſo much *skill* (at leaſt) as to be able to *ſet* or *lead a Pſalm-Tune* by the Rule of *Art*, which a *Child* may be taught to do in a *months time* or leſs.

Singing of Pſalms no ſlight or negligent buſineſs, as too often is ſeen.

And *thoſe* who have not that *faculty*, nor do endeavour ſo far as in them lies to obtain *it*, ſhall never make me believe that *they have the word of Chriſt dwelling in them plenteouſly*, &c. let them talk never ſo fairly and well.

Yet I will not deny but ſome there are who by Nature are abſolutely *uncapable* of Singing any *Tune Harmonically*

Who are to be excus'd from it.

Such, I ſay, after they have *endeavour'd all they can*, and find *that impoſſibility* of attaining *it*, are juſtly *excuſable*.

Provided they ſtill *encourage* and *promote it* in others. But certainly *all Chriſtians* who are in Nature *capable* of *it*, and do *neglect it*, are *culpable* before *God*.

Who are culpable.

Now by what I have here ſaid it cannot but appear, that *Singing of Pſalms* is both a *Chriſtian mans Duty*, and ought to be his *great care* to do it *well*, and no ways *ſlightly* or *negligently*.

But becauſe *this Duty* is generally neglected in moſt *Parochial Congregations* in the *Nation*, and that they are alſo at *a loſs* how to have it well performed, (and I do confidently affirm that 'tis abſolutely *impoſſible* ever to have the *Pſalms rightly* and well performed according to the common way uſed throughout the Nation) I will (here following) firſt give my Reaſons why I thus conclude, as alſo propoſe an *abſolute-certain and infallible way*, how to have them *well* and *rightly performed*.

Impoſſible to have the Pſalms conſtantly well Sung, but by ſome other means than formerly.

Chap. III.

And as concerning this matter, I will not deliver my *Opinion*, but my *practical Experience*, *Knowledge* and *Judgment*, both according to the rules of *Reaſon*, and above 50 *years experience and practice* in *this Art of Singing*. And thus I proceed.

Firſt, It is to be noted what a *general defect*, or *inſufficiency* there is in *Nature*, obſervable in *all Voices* whatever; ſo that let the

Note how hard it is to Sing in Tune.

the moſt *curious*, *tractableſt*, and *beſt accompliſh'd Voice*, adjoyned to the moſt *exact Ear*, both which uniting in one perſon, together with the moſt *perfect and profound skill* in the *Art of Muſick* that can be imagined; this perſon (I ſay) ſhall not aſſure himſelf to be able to Sing any *one Song* (although never ſo *well practis'd in it*) of the length of one of our ordinary Church-Pſalms, but that he ſhall be prov'd to have Sung *out of Tune*, before he hath finiſhed *that Song*.

Proved by the rule of Reaſon and Experience in the Art.

This is a *real Truth*, which I doubt not but *all experienced Maſters* in the *Art* will *affirm* with me; Experience having all along *confirmed this thing*, (viz.) *That no Voice has ever been found able (certainly) to ſing ſteadily and perfectly in Tune, and to continue it long, without the aſſiſtance of ſome Inſtrument, but that it would either Riſe or Fall ſome ſmall matter from the firſt pitch it began at before it had made an end.*

Yet I will not ſay that it is ſo impoſſible but that by *chance* it may be done, but not *certainly*.

Nor need any one fear to lay a *good wager* againſt the moſt confident *Attempter* of ſuch an undertaking; eſpecially when the *Key* ☞ ſhall be given him from *another perſon*, as always the Pſalm-Tunes are (in Churches) given by the *Clarks*.

The conſequence, proving the neceſſity of ſome aſſiſtance.

Now what I would inferr from hence, is this, *viz.* That if ſuch an *abſolute Voice* as I have made mention of, ſhall be thus *uncertain* of *Singing in Tune*, &c. what ſhall the *unskilfull-inharmonious-courſe-grain'd-harſh-Voice* be able to do without ſome certain *help* or *ſupport?* moſt apparent it is, that it muſt needs Sing *miſerably out of Tune*, and all others who venture at it thus confuſedly, without regard, skill, or any other help beſides their own *ignorance*, &c. And this is the general *condition* of moſt of our *Parochial Quires*. And certainly *God Almighty* can take no *delight* or *pleaſure* in ſuch *halt, lame* and *blind Sacrifices*.

Therefore I ſay, and *adviſe*, that if you will Sing Pſalms in Churches, *Sing in Tune*.

But now you will ſay, That's *impoſſible* by your own *Arguments*. I ſay ſo ſtill. Why, what will you have us to do? you'l ſay. Still I ſay, Either Sing *in Tune*, or Sing *not at all*. Why then you'l ſay, Sure we muſt not Sing at all. I ſay not ſo, but yet I ſay *Sing*, for *Chriſt* has bid you *Sing*, and *Sing in Tune too*, or *with a Grace*, which can never be without it, *viz. Singing in Tune*. How can that be? why now I'le tell you how, *viz.*

Note juſt here what you are to do.

The certain way how to Sing Pſalms well and in Tune according to the beſt Advice.

If you will Sing *well* and *in Tune*, the firſt thing you are to do is to take the *advice* of St. *Paul*, which is to *teach and admoniſh* one another, as before he has directed you unto, in *Pſalms and Hymns*, and *ſpiritual Songs*, &c. This is his *advice* and *counſel*; and if it be worth any thing take *notice of it*: but if you think it be *not* worth *noting*, continue ſtill in your *ignorance*, but yet ſpeak ☞ *plainly* and *out-right* what you think, *viz. That St. Paul's counſel is not worth a Ruſh*, and that you care not a *pin for it*: *Plain* dealing's a *Jewel* you know; and this would be far better ſo to ſay, and make an end of the *buſineſs and trouble*, than to *guggle*

and

and *gull*, or *ſooth* up your ſelves in a falſe ſhew, *Hypocritically* ſeeming to approve of *his counſel*, in doing of ſome *ſlight things ſcurvily*, which pleaſe your own *lazie humours*, and are things of *little labour and ſmall coſt:* But where you can *ſwallow ſuch goblets*, (I mean, as to ſave both your *pains*, and your *purſe*) let St. *Paul* go *whiſtle* with his *Pſalms*, and give his counſel to thoſe who have *nothing elſe to do.*

Theſe, or ſuch like *cloſe-lurking-ſayings*, *Arguments* or *Thinkings* muſt needs be ſuppoſed to be the reſult of ſuch ſtrange and *groſs negligence*, which is *generally* found, and too apparent in moſt *Pariſh Congregations.*

But now methinks I hear ſome of the moſt *ingenuous and pious* of you ſay, Alas, how is it poſſible that we ſhould *teach and admoniſh* one another according to St. *Paul's directions and advice?* ſince none of us have any (the leaſt) skill in the *Art of Singing*, nor was it ever put to us; and ſo are utterly deſtitute of *all hopes* of ever attaining to *that ability.*

Truly this is a very *ſad complaint*, and much to be *lamented.* And the firſt thing I ſhall ſay unto it is this, *viz. The more ſhame* be upon *your Parents* and *your ſelves* for it.

But here ſecondly I would ask *this one Queſtion*, *viz.* Whether you think that St. *Paul* was ſuch an *impertinent Fellow* (as by your neglect he ſeems to be made) to *counſel* and *adviſe* the *Coloſſians* to a thing with ſuch *Emphaſis*, as here in this place he doth, where he ſaith, *Let the word of Chriſt dwell in you plenteouſly in all wiſedom, teaching and admoniſhing one another in Pſalms and Hymns, and ſpiritual Songs; Singing* with a *Grace* in your *Hearts* unto *the Lord:* if it were not a matter of more then *ordinary concern? Sure, ſure, ſure, Singing* of *Pſalms* and *ſpiritual Hymns* by *Art and skill* (though it be much out of *faſhion*, and ſlightly regarded, or *ill-favourdly* performed by moſt, or very many) is a thing of ſo much *wiſedom*, whereby *good Chriſtians* might ſhew the *plenteouſneſs* of *Chriſts word* dwelling in them, that it would undoubtedly moſt *glorioufly* become the *gravity*, *ſplendour*, or *function* of the moſt *illuſtrious*, even *Princes themſelves*; and if ſo, then queſtionleſs *All others.*

A very pertinent Queſtion.

CHAP. IV.

David the King, and the *beloved Prophet of God*, was called the *ſweet Singer of Iſrael*, 2 Sam. 23. 1. which denotes to us, that he did not only ſatisfie himſelf with that moſt *eminent Quire* that ever mention was made of in the *whole World*, viz. 4000 *perſons*, of *Princes*, *Prieſts* and *Levites*, and the very *beſt* of the People, who *praiſed the Lord* with *Inſtruments*, which *he* (*David the King*) *himſelf had made*, 1 Chron. 23. 5. But without all queſtion *he himſelf* was a *performer* amongſt *them*, yea and a very *skilfull*

The moſt magnificent Quire that ever was in the world.

skilfull one too: otherwiſe he would never have *made*, or *given directions* for *thoſe Inſtruments*, much leſs have aſſumed *that Name* of the *ſweet Singer of Iſrael.*

Now upon a ſolemn conſideration of *theſe things*, how *really true* they were, how *wonderfully Glorious* they muſt needs be, conſidering that *choice* and *curious care* which was taken in the *preparation* for *that Service*, and how exceedingly *acceptable* they were unto *God Almighty*; for 'tis *doubly* worth my *writing* and your *reading* to take notice of *that* place of *Scripture* which here I will ſet down, *viz.* 2 Chron. 5. 12, 13, 14. the words are theſe:

Note carefully.

'And when the *Prieſts* were come out of the *Sanctuary*, (for they 'were *all ſanctified*) and the *Levites the ſingers* of all *ſorts* being 'clad in *fine linen*, ſtood with *Cymbals*, and with *Viols*, and *Harps*, 'at the *Eaſt-end* of the *Altar*, and with them an *hundred and* '*twenty Prieſts*, blowing with *Trumpets*; And they were *all as* '*one, blowing Trumpets and ſinging*, and made *one ſound* to be heard 'in *praiſing and thanking the Lord*; And when they *lifted up their* '*voice*, with *Trumpets, and Cymbals, and with Inſtruments of Mu-*'*ſick*, and when they *praiſed the Lord, ſinging, For he is good, be-*'*cauſe his mercy laſteth for ever: Then the houſe was filled with the* '*Glory of the Lord, ſo that the Prieſt could not ſtand to miniſter.*

☞

The wonderfull effects of Muſick and that Quire.

Theſe things, I ſay, upon a ſolemn conſideration how exceeding *acceptable this Service* (thus *unanimouſly* and *univocally* offer'd) was unto the *Almighty*, ſhould ſtir us up, and *rouze* us from that *drowſineſs*, or *lethargie* of *ſtupidity*, which has well-nigh *benum'd* us into an *inſenſibility*, and an *uncapableneſs* of *underſtanding any thing* in *theſe Divine Myſteries.*

How Muſick has come to be undervalued.

And certainly *Muſick*, (eſpecially ſuch *Singing*, I mean, with the skill and Art thereof) for want of a *true rational and pious conſideration of its unexpreſſible excellency and Divine worth and uſe*, has come to fall into the *conceits* of moſt men, (and which is moſt to be lamented, of ſome who paſs for *learned and pious Divines*) an *inferiour-low-ſlighted-undervalu'd-regardleſs-deſpicable-needleſs Thing*, and not at all thought fit to be brought into the *Houſe and Service of God.*

And others again there are who can *juſt endure it there*, but take *no care* to *underſtand* any *thing in it*, letting it paſs for an *Airy-vapour*, a *pretty Toy* to keep them from *ſleeping*, and ſo forth.

Yet (*thanks be to God*) ſome there are who on the contrary are more conſiderative, *pious* and *worthy*, who *eſteem it* (as indeed it is moſt fit to be eſteem'd) *an Ordinance of God*, otherwiſe why ſhould the *Apoſtle Paul* ſo *preſſingly* call upon the *Coloſſians* to let *Chriſts words dwell* with them *plenteouſly* in *reference to it*, as hath been before declared ſufficiently.

I will now proceed and make good my Promiſe; and propoſe an *undoubted way* how the *Pſalms* may be *exactly* performed, to the great *illuſtration* of the *Service of the Church*, *your own comforts*, and the *Glory of God*; *infinitely* beyond whatever has been, or can be by the contrary.

And

And becauſe I have made it manifeſt how difficult a thing it is for any *perſon* to Sing in *Tune alone*; but *ten times more difficult* when he is within hearing of any *who ſings out of Tune*; (nor is it poſſible for any to do it) It is to be noted, that where *Nature* is *deficient*, or *obſtructed*, *God Almighty* has infus'd into the *Underſtandings* of men *wit and ingenuity*, by *Art* to be aſſiſting unto *it*. Note when 'tis impoſſible to ſing in Tune.

And it is known by all *experience*, that there are certain ways found out in *this Art* to cauſe men and women, who are but of *indifferent capacities*, (as to *Muſick*) *ſo* to Sing in *Tune* that (at the worſt) they ſhall not *interrupt* or *diſturb* any who are within hearing of them, but (with a very little *uſe* and *practice*) they ſhall *aſſiſt and augment* the *Chorus* to very *good purpoſe*.

Chap. V.

NOw as to this, there is no *better way* than to Sing to ſome *certain Inſtrument*, nor is there any *Inſtrument* ſo *proper* for a *Church* as an *Organ*; ſo that it will follow by right *reaſon* in *conſequence*, that if you will *Sing Pſalms* in *Churches well*, and in *Tune*, *you muſt needs have an Organ* to Sing unto; by which means the *whole Congregation* will be drawn (or as it were *compell'd*) into *Harmonical unity*; even ſo, that 'tis *impoſſible* for any perſon, who has but a *common or indifferent Ear*, (as moſt people have) to Sing *out of Tune*. The beſt aſſiſtance for Voices in ſinging Pſalms. When impoſſible to ſing out of Tune.

This is the way, and *None* in *compare* unto it; nor can the performance be *excellent without it*, or as it ought to be.

For when we Sing unto *God*, we ought to Sing *chearfully*, and with a *loud voice*, and *heartily* to *rejoyce*: The *Scriptures* make mention of *all this*, and *much more*, as I have quoted elſewhere ſufficiently in *this Book*.

'Tis *ſad* to hear what *whining*, *toting*, *yelling*, or *ſcreeking* there is in many *Country Congregations*, as if the people were *affrighted*, or *diſtracted*. And all is for want of *ſuch a way and remedy* as *This* is. The ſad Singing in moſt Country Churches.

Now if (by what I have hitherto ſaid) I may (happily) have gained ſo much *credit* as *thus far* to be *believed* by any, as I doubt not but I have with the *rational* and *ingenuous-well-compoſed-willing-good-Chriſtians*, who would gladly *ſerve God aright*, if poſſibly they knew but *how*; yet methinks I hear them make *this ſcruple*, and doubt whether or no this thing be poſſible ever to be attain'd unto, ſaying, What! *An Organ in our poor Pariſh Church?* and *An Organiſt too?* (for if we have the one, we muſt have the other) *This* ſure can never be; which way can we compaſs *two ſuch difficult things* as *Theſe?* Anſwer. *Moſt eaſily.*

But before I ſhew you the way, I would propoſe unto your conſideration only *theſe two things*, which will be a right *preparative* to the *buſineſs*.

Two needfull things by way of preparation towards a right ſinging the Pſalms, eaſily attainable.

The firſt is, I would have you *ſeriouſly* to conſider *what it is you are about*, when you pretend to *offer this Sacrifice of praiſe and thanksgiving* to the *Great God*, *Creator* of *Heaven* and *Earth*; and likewiſe conſider and ask your ſelf *this Queſtion*, *viz.* If you ought not to perform *that Service* in the moſt *exact*, *ſincere*, and *excellent manner* that poſſibly you can imagine lies in you, both as to *Body*, *Soul*, *Spirit*, and *Eſtate*. This you muſt needs grant is your *Duty*, and that you cannot think any thing *too good*, *too precious*, or *too dear* unto you to part withall for *his Service*. *All this* I am confident you will ſay is *true*.

Now take heed you *lye not to God*: for if you ſay it, and are unwilling to *doe it*, you do *worſe* than *lye*, for you know your Maſters will, but do it not.

The ſecond thing I would have you conſider is, only to *examine well* where the main *impediment*, *ſtop*, or *hindrance lies*, and if you can once find *it* out, *remove it*.

This with the *former* will certainly put you upon *doing the buſineſs*.

And *now* methinks I hear you cry out *aloud* and ſay, that truly if we knew how to *raiſe* an *Organ*, we would have it very ſuddenly.

An eaſie way how to procure an Organ in every Pariſh Church.

If therefore ye be brought but to *this place*, doubt it not; for I make no queſtion but to put you into a *ready way*, which is *this*: *viz.* Firſt I would have you propoſe to your ſelves ſome very *great and urgent occaſion*, or *neceſſity* for a *ſpeedy raiſing of a ſum of Money*, ſuppoſing ſuch an one as *this*; *viz.* the *Parliament* has made a *great Tax to run quite through the Nation*, ſuch an one as the *laſt* 18 *months Tax*, or rather the *Chimney-money*; and it muſt be *paid in preſently*, without any *contradiction* or *delay*.

This I know you would moſt *certainly prepare to do*, without accounting it *impoſſible*.

Now I ſay, do but *ſuppoſe this*, or ſome *ſuch like thing*, and *preſently go about getting up the money*, *every man his ſhare*, and lay *it* by for *that uſe*, till your *Organ* be ready, and you will ſoon ſee it *ſet up* in your *Pariſh Church*, to your *great content and commendations*.

The Charge of procuring an Organ in every Pariſh Church.

The matter of 30, 40, 50, *or* 60 *pounds* will procure a *very good Inſtrument*, *fit* for moſt *little Churches*, and ſo accordingly in proportion for *greater*.

Therefore now chear up, the way is plain and eaſie, if you be *willing*, and dare but venture *thus much* upon the *account* of *Gods Service*, (ſuppoſing he has commanded you to this ſmall, or great Tax.) Thus much for an Organ.

But now as to an *Organiſt*; *That* is ſuch a *difficult buſineſs*, as I believe you'l think *abſolutely impoſſible* ever to be obtained; a *conſtant Charge!* a *Terrible buſineſs!*

For how many *hundred Pariſh Churches* are there in *England?* and there muſt be ſo many *Organiſts* at a *yearly charge*, whereas when our Organ is once ſet up, a ſmall matter will *maintain* it for ever; But as to the charge of an Organiſt, this is ſad.

Now

Now for your comfort know, that this is *ten times more eaſie* and *feaſible* than that other of the *Organ*; and that after ye are once gotten into the way, you will have *Organiſts grow up amongſt* you as your *Corn grows* in your *Fields*, without *much* of your *Coſt*, and *leſs* of your *Care*.

CHAP. VI.

How to procure an Organiſt.

THe *certain way* I will propoſe ſhall be *This*: *viz.* Firſt, I will ſuppoſe you have a *Pariſh Clark*, and ſuch an one as is able to ſet and lead a *Pſalm*, although it be never ſo *indifferently*. A far eaſier way how to procure an Organiſt.

Now *This* being granted, I may ſay, that *I will*, or any *Muſick Maſter* will, or many more *Inferiours*, (as *Virginal-Players*, or many *Organ-makers*, or the like) I ſay, *any* of *thoſe* will *teach ſuch a Pariſh Clark* how to *pulſe* or *ſtrike moſt of our common Pſalm-Tunes*, uſually Sung in our *Churches*, for a *trifle*, (viz. 20, 30, or 40 *ſhillings*;) and *ſo well*, that he need *never* beſtow more coſt to perform *that Duty ſufficiently* during his *life*. Note, Note.

This I believe no *judicious perſon* in the *Art* will *doubt of*. And *then*, when *this Clark* is *thus well accompliſh'd*, he will be ſo *doated* upon by all the *pretty ingenuous Children*, and *Young men* in the *Pariſh*, that ſcarcely any of them, but will be begging now and then a *ſhilling* or *two* of their *Parents* to give the *Clark*, that he may *teach them* to *pulſe a Pſalm-Tune*; the which *any ſuch Child* or *Youth* will be able to do in a *week* or *fortnights time very well*.

And then again each Youth will be as *ambitious* to *pulſe that Pſalm-Tune* in *publick* to the *Congregation*, and no doubt but ſhall do it *ſufficiently well*.

And thus by *little* and *little*, the *Pariſh* in a ſhort time will *ſwarm* or abound with *Organiſts*, and ſufficient enough for *that Service*.

For you muſt know, (and I intreat you to believe me) that (ſeriouſly) it is one of the moſt *eaſie pieces of performance* in all *Inſtrumental Muſick*, to *pulſe* one of our *Pſalm-Tunes truly and well*, after a very little ſhewing upon an *Organ*. What is one of the moſt eaſie performances in Muſicks Art.

The Clark likewiſe will quickly get in *his Money*, by *this means*.

And I ſuppoſe no Parent will *grutch it him*, but rather *rejoyce* in it.

'Thus may you perceive how very *eaſily*, and *certainly* theſe 'two *Great difficulties* may be overcome, and with nothing ſo 'much as with a *willing mind*.

'Therefore, be but *willingly reſolv'd*, and the work will ſoon 'be done.

'And now again methinks I ſee ſome of you *toſſing* up your 'Caps, and crying aloud, We will have an *Organ*, and an *Organiſt* 'too; for 'tis but laying out a *little dirty money*: and how can 'we lay it out *better*, than in *that Service* we offer up unto *God*? 'and who ſhould we beſtow it upon, if not upon *Him*, *and His* 'Service.

This is a very *right* and an abſolute *good Reſolve*; *perſiſt* in it, and you will do *well*, and doubtleſs find much content and ſatisfaction in your ſo doing.

A moſt excellent Benefit ariſing to all young Children.

For there lies link'd to *This* an unknown, and unapprehended *Great good Benefit*, which would redound certainly to *All*, or moſt *young Children*, who by this means would in their minorities be ſo ſweetly *tinctur'd*, or *ſeaſoned*, (as I may ſay) or brought into a kind of *familiarity or acquaintance* with the *harmleſs-innocent-delights* of ſuch *pure and undefilable practices*, as that it would be a great means to win them to the *love of Virtue*, and to diſdain, contemn and ſlight thoſe common *groſs ill practices*, which moſt *Children* are incident to fall into in their ordinary and accuſtomed purſuits.

For if they be once truly *principled* in the Grounds of *Piety and Muſick*, when they are *young*, they will be like *well-ſeaſon'd Veſſels*, fit to receive all other *good things* to be put into *them*: And I am not only ſubject to believe, but am very confident, that the *vaſt Jarrings*, and *Diſchording-untunableneſſes*, *over-ſpreading the face* of the *whole Earth*, might be much *rectified*, and put into *Tune* ſooner *this way*, than by any other way (*without a miracle*) that can be thought upon.

This I ſpeak from an *experience* in my *own Soul*, who am a man ſubject to the *paſſions and imperfections* of the *worſt* of men: Yet by *This virtue*, *This ſublime Elixir* of *Muſical and Harmonical Divinity*, have found as much (in a comparative way) as *this* comes to, upon my *own Soul* and *violent paſſions*.

Muſick is a Divine-Magical-Spell againſt the Devil.

It cannot be too often repeated, how the *Evil Spirit* departed from *Saul*, when *David played upon his Harp*: *True Muſick* being a certain *Divine-Magical-Spell*, againſt all *Diabolical* operations in the *Souls of Men*. But how little *This* is taken notice of, believed, or regarded by moſt, is *grievous* and *lamentable* to be thought upon.

Well; *Let thus much* ſuffice as to an *encouragement* towards an Organ, and an endeavour to have good Church-Muſick after this manner, which is the moſt eaſie and ſure way I can think upon: 'An *Organ* being ſuch a *prevailing*, or *commanding Inſtrument*, and 'ſo *naturally-ſuitable* to *our humane Organs*, *viz.* our *Voices*, that 'after a little time of *uſe and cuſtom* to it, there will ſcarce be *one* 'Voice in an *hundred*, but will be *drawn in*, and be able to *unite* 'Harmonically, and to very-very *good purpoſe*, although *he* or *ſhe* ☞ 'ſhould have *no skill* at all in *Song*, but by a meer *natural apti-* 'tude *they* ſhall do it *well*.

CHAP. VII.

How Pſalms may be well performed in Churches without an Organ.

HAving laid you down the moſt *certain*, *eaſie*, and *excellent* way of *Singing Pſalms* to an *Organ*, which (whatever elſe can be ſaid or contriv'd) ſhall (ſtill) be the moſt *glorious*, *magnificent*, and a *ſtately-ſteady way*. Yet becauſe I know there are many who take *Boggle* at the very *Name* of an *Organ*, and yet otherwiſe (perhaps) would be content to *Sing Pſalms well* if they knew how.

The beſt way for a certain and continual Quire in every Pariſh, or a National Quire.

I will therefore (according to my *beſt Ability*) put them into a moſt *ſubſtantial* and *infallible way*, whereby the *Pſalms* ſhall not only be *well Sung*, and *gracefully*; but that there ſhall alſo be an *ability* of *teaching and admoniſhing one another perpetually*: (But it is ſuppos'd they muſt follow my counſel.)

And as to *This*, it muſt be conſider'd, that nothing of *Excellency* or of *High-worth* can be done without *Forecaſt*, *Care*, and *Induſtry*.

Therefore if we think *this Thing* we are talking about be *ſuch a Thing*, viz. of *Excellency*, or *High-worth*, and worthy of our *Forecaſt*, *Care*, and *Induſtry*: Then I ſay there is no way but *one* to compaſs or effect *it*. That is,

We muſt once more Face about, and back again to *Good old St. Paul*, (one of *Chriſts Deputies*) and *try if his counſel* be like yet to do us any good, who ſays ſtill, *Teach and admoniſh one another in Pſalms*, &c. (Theſe words muſt not be raz'd out of the Goſpel.)

But as to *This*, 'tis already confeſs'd, that none of you are able to *teach or admoniſh* in *That Faculty*; and it may be ſome of you are grown ſo *old*, and others too full of *more neceſſary Buſineſs* in your *Worldly Affairs*, than to look after ſuch *needleſs things* of *this nature*, *due to God and his Service*, (for ſo it muſt needs be judg'd of *all*, who do ſo *ſhamefully neglect it*.)

But although you will not trouble your ſelves in *This matter*, yet it cannot be thought, but that you'l find ſome *little ſcruples*, or *motions of Conſcience*, *ſecretly whiſpering and telling you*, (as it doth all ſorts of *Sinners*) *That you ought to do it*, and that it is *your Duty ſo to do it*. For 'tis *Chriſts own Order* to St. *Paul* to put you in mind of it, (as hath been already prov'd) and no *humour* or *conceit* of mine, *but Chriſt's and St. Paul's*, (if you dare, and will call it ſo:) Therefore look to it, as you intend to anſwer for the contrary.

But now (to *eaſe* you a little of *that burthen of Conſcience*) I'le tell you how you may in ſome meaſure make *amends* for your former neglect, if firſt (after your *true Repentance*) you'l ſtrive but to *bring up your Children ſo*, as (in time to come) they may be

be enabled to *underſtand*, and capable to *perform* in *this ſo Chriſtian a Duty.*

And *This* muſt be done by putting them *to learn the Art and skill of Song*, or *Singing.*

Pretend not to ſerve God at all except, *&c.*

Now this again will ſeem a *hard task* for thoſe who *love their Money better than the Service of God.* And to ſuch I ſay, *Pretend not to ſerve God at all, or elſe ſerve him as he hath commanded you*; You muſt *beſtow ſomething* upon *Him* and *his Service.*

Imitate *that moſt eminent pattern and example*, which you will find in the 2 *Sam.* 24. & 24. no worſe Perſon then a *Prophet and a King*, who would not offer up *That* unto *God* which *coſt him nought*; yea although he might have had it freely given him, as there you may read he might.

Conſider, I ſay, and *beſtow ſomething upon God*; or if not upon *Him*, *beſtow it* upon your *Children* for *ſhame.*

The many Benefits attending thoſe who attain to skill in Muſick.

For this *Quality of Muſick* is a *Gentile Quality* at the very worſt: And it will *adorn your Children* much more than *ten times the coſt* can be worth, which you ſhall beſtow upon *them* in the gaining of *it.*

Beſides, it will make them *acceptable* to *all ingenuous people*, and *valued* amongſt the *beſt.*

They will be more capable of *Preferment* in the world, in caſe of any neceſſity.

Moreover, the great *content and delight your ſelves will daily take in them*, and *they in themſelves*, in that they are made *fit Inſtruments to ſerve God* in the *beſt of his daily Services*, which is to *Sing*, and *ſet forth his praiſes*, in imitation of the *glorious Saints and Angels*, *in his Heavenly Quire*, where *they eternally ſing and rejoyce before God.*

And now methinks I hear ſome of you ſay, that you would gladly have your *Children learn this ſo excellent a Quality*, if you knew how to have them taught.

To this I muſt confeſs I know not readily how to aſſiſt you, (the Harveſt is great, and the Labourers but few) yet I doubt not but to find out a way how to adviſe you.

The truth is, there is ſo great a *barrenneſs of Muſical Aſſiſtants* in moſt *Country Towns*, cauſed through the *neglect*, *diſeſteem*, or the *undervaluing of this Divine Quality* in ſome, and alſo through the *ill uſe*, *and abuſe of it* in others, that at the preſent it will be ſomething *difficult* to have *all Children taught* who live remote from *great Towns.*

But if I could be aſſured that you all would be as willing to *promote the buſineſs*, as I am willing and ready to *adviſe* you, I queſtion not but that I have already found out the way for it: As thus:

CHAP.

CHAP. VIII.

WHereſoever you ſend your *Children to School*, (I mean to the *Grammar-School*) *indent* ſo with the *Maſter*, that your *Children* ſhall be *taught one hour* every day to *Sing*, or one *half day* in every *week at leaſt*, either by *himſelf*, or by ſome *Muſick-Maſter* whom he ſhould procure: And no doubt but (if you will pay for it) *the buſineſs* may be effected.

How all Children may be ſo brought up as they may be uſefull in the Church and Service ever after.

For there are divers who are able to *teach to Sing*, and many more would quickly be, if ſuch a general courſe were determin'd upon *throughout the Nation*.

There would ſcarcely be a *Schoolmaſter*, but would, or might be eaſily able *himſelf* to do the *buſineſs*, once in a quarter or half a year; and in a ſhort time every *ſenior Boy* in the School will be able to do it *ſufficiently well*.

And this is the moſt *certain*, *eaſie*, *and ſubſtantial way*, that can poſſibly be advis'd unto.

And thus, as before I told you, how that your *Organiſts* would *grow* up amongſt you, as your *Corn grew in the Fields*, ſo now (if ſuch a courſe as *This* would be taken) will your *Quireſters increaſe* even into *ſwarms* like your *Bees in your Gardens*, by which means the next *Generation* will be plentifully *able* to follow St. *Paul's Counſel*, namely, *to teach and admoniſh one another in Pſalms and Hymns, and ſpiritual Songs*, and to *Sing with a Grace in their hearts and voices unto the Lord*, and to the *ſetting forth of his glorious praiſe*.

A perpetual ability to follow St. *Paul's* counſel.

Which that they may do, I pray God to give *all Parents* of *ingenuous Children* ſo much *Grace*, as to beſtow *this little-poor-triſle* upon *them*, (I mean, that *pitifull-inconſiderable-coſt*) in their *Educations extraordinary*, the which will extraordinarily much conduce to *their Advantages*, *your own Comforts*, *the Churches Service*, and *the Glory of God*.

Thus have I with much *ardency* and *zeal for God*, and with no leſs *love* and *affection* unto *his true Service*, and unto all *Chriſtian people*, laid down two *undoubted certain-good wayes* of *Singing Pſalms well*; and either of which will ſerve very well, but *both together much-much better*.

And if neither of *Theſe two ways* ſhall be thought fit to be followed, nor ſome other *way*, that may be *equivalent* (*at leaſt*) *thereunto*; whereby the *Common way* of *Singing* may be *amended*, ſo as the *Service* may not become *injured* or *blemiſhed* thereby; it were far *better* ſure *only* to have the *Pſalms Read*, and never more pretend, or offer at the *Singing* of *them*.

CHAP.

CHAP. IX.

I Will now conclude all with this general and very needfull *Caution* to *all Christians*, of what *Ranks* or *Qualities* soever, (for it *highly concerns every one to take especial notice of it.*) And it is this, *viz.*

A very needfull Caution for every Christian to take notice of.

That *every Person* (who at any time shall attempt to *Sing a Psalm* in the *Church*) do well consider *what it is he is about*, or in *doing* at that time; and whether or no *that performance* be not, or ought not to be esteemed as a *Sacrifice* which he is then *offering up unto God?* The which surely cannot be denied.

And if so, then to consider farther the *Nature* of a *Sacrifice*, and how it ought to be *prepar'd* and *offer'd*.

Now to know all *this*, and *clearly* to *understand it*, there is no readier way than to turn to the 22*d.* Chapter of *Leviticus*, and read from the 17*th.* verse to the end of that Chapter.

But more especially take notice of verse the 19*th.* where 'tis said thus, (*by Gods own Commandment unto Moses.*)

Concerning the Sacrifices offered unto God, and the Purity of them.

Ye shall offer of a free mind a Male without a blemish, &c.

Where note, first, that the *Sacrifices* offer'd unto *God*, should be done *willingly* and *freely*, and not by *compulsion* or *force*.

Again, in the 20*th.* verse, Ye shall not offer any thing that hath a *blemish*, for *that* shall *not be acceptable*.

Again, verse 21. *His offering* shall be *perfect*, *no blemish* in it.

And in verse the 22*d.* (mark well) *Blind*, or *Broken*, or *Maimed*, or having a *Wen*, or *Scurvy*, or *Scabby*, or *Ill-favour'd*, &c. these shall ye *not offer* unto the *Lord*.

Note here how often 'tis press'd verse after verse, [*not* having *blemish*.]

Lev. 1. 3. Num. 28. 31. Deut. 15. 21. 17. 1. Ezek. 43. 22. Eccl 35. 12. &c.

Sure 'tis of *very great concern*. And to this very purpose I could quote you many more places quite through the whole *Levitical Law*, as in the margent here I have set some down; whereby you may plainly see your *own Duty*, and the great *Care* you ought to take therein.

An Objector against Sacrifices.

But here an *Objector* tells me, that *then*, under the *Law*, such *Sacrifices* were indeed so and so *performed*; but *now*, under the *Gospel*, there are *no such things* to be done.

Answered.

To the which I first answer thus, That herein we may be said to be the more *beholding* unto *God Almighty*, who has disburthen'd us of such *grievous burthens*.

And I cannot but so call them *grievous*, because when I reflect upon the *great charge*, *constant trouble and attendance* belonging unto *them*, and also upon the *general covetousness*, and *griping humours* of too too many in *these our dayes*, and how *loath* they are to *bestow* any thing either upon the *Church*, or *its Services*, or upon *God himself*.

And that if now they were called so constantly to bring in of the *best* and *fattest* of their *Herds* and *Flocks*, as *then* they were;

how

how *loath*, I ſay, and *grudgingly* ſurely would they do it? and not at all *freely*, and of a *willing mind*, as *God* requires it.

I ſay, when I conſider upon *theſe things*, I cannot but ſtill ſay we are much *beholding* unto *God*, for ſo great an *eaſe* and *freedom*, both to our *Purſes* and *Perſons* in *that particular*.

But now ſecondly, although we are not commanded any of *theſe things* under the *Goſpel*, yet we cannot deny but that we are to do ſome *Duties* to *God*, which ſtand in the *room* of *thoſe Legal Sacrifices*; the which can be none other than the *Sacrifices* of *Praiſe*, *Thanksgiving*, *Adoration*, and *ſincere Devotion*, &c. What are the Chriſtians Sacrifices.

Theſe certainly *every good Chriſtian* will affirm to be ſtill *due* unto *God*; nor can it be deny'd, but that *theſe* ought to be done without *blemiſh*; that is, not *Blindly*, *Maimedly*, *Scurvily*, *Scabbily*, or *Ill-favour'dly*, according to the words before recited.

Now I ſay, how *theſe Sacrifices* in our time are generally performed, is the thing *chiefly* to be *noted* and *regarded*.

Nor is there any better way to examine *them*, than according to the laſt repeated words which *God* ſpake unto *Moſes* his Servant, ſaying, The Beſt way to Examine them.

Speak unto *Aaron* and *his Sons*, and to *all the Children of Iſrael*, &c.

'Ye ſhall offer of a *free mind*, a *Male* without a *blemiſh* unto the 'Lord; not *Blind*, nor *Broken*, or *Maimed*, or having a *Wen*, or *Scur-* 'vy, or *Scabby*, or *Ill-favour'd*, &c.

'Which to me ſeems as if *Chriſt Jeſus*, or any of his *Deputies*, '(viz. St. *Paul*, &c.) ſhould ſay *now* unto *Aaron*, viz. *the Arch-* 'biſhop; and to his *Sons*, viz. the *whole Clergie*; and unto the *peo-* 'ple of *Iſrael*, viz. the whole *Chriſtian Congregational Churches*, '(none excepted,)

'Ye ſhall *offer* theſe *Sacrifices* of *Praiſe* and *Thanksgiving*, viz. How they are to be performed. 'Pſalms, and *Hymns*, and *ſpiritual Songs*, of a *free mind*, viz. *libe-* 'rally, *willingly*, *chearfully*, and without *conſtraint* or *grudging*.

'A *Male* without a *blemiſh*, viz. the moſt *principal piece of In-* 'duſtry, which *Art* or *Nature* has furniſh'd you with ability to per- 'form with.

'Not *Blind*, viz. not *ignorantly*, but *skilfully*, (for we ought to 'be *skilfull* in the *Service of God*.)

'Nor *Broken*, viz. not *divided*, but *united*.

'Nor *Maimed*, viz. not *out of Tune*, but in *Conchord*.

'Nor having a *Wen*, viz. not having any *ſuperfluous vain actions* 'either of *Oſtentation*, or *ſeeming Holineſs*; but in all *humility*, and 'ſimplicity of *heart*.

'Nor *Scurvy*, viz. not *envious* at another who has a *better* 'faculty then *your ſelf*; but rather *rejoyce in him*, and *applaud* 'him.

'Nor *Scabby*, viz. not giving any *infectious ill examples*, in ſu- 'perfluity of *gorgeous Attire*, (beyond your *Degree*, *Rank*, or 'quality) by *Pride*, or other *impurity*, but in all *purity* and *humi-* 'lity both of *body* and *mind*,

'Nor *Illfavour'dly*, viz. no *conceited humorous behaviours* or *affected* 'geſtures,

'*stures*, unbecoming the *Service of God*, but in all *comlineſs*, *ſincere-*
'*pious-gravity* and *ſobriety*.

'Thus may the *Sacrifices* of *Praiſe* and *Thanksgiving* be offered
☞ 'up unto *God*, and *accepted* of *Him*; but otherwiſe *not*.

The Chief Note.

Therefore it behoves *every Chriſtian* to *examine himſelf*, how he is *affected* when he is in *theſe Performances*, and above all whether *his Heart* go along with *his Voice* or not; without the which *all* will be but as *vain babling*, *ſounding Braſs* or *Tinckling Cymbals*.

And thus have I according to my *ſmall Talent*, caſt into *Gods Treaſury* my *little Mite*, *ſincerely praying Him ſo to bleſs it*, as it may become of ſome *good uſe* to my *Fellow-Chriſtians*, to the *Praiſe* and *Glory* of *His Eternal Name*. Amen.

The end of the Directions for Parochial Muſick.

Chap. X.

Concerning the great Excellency and Eminency of a Pſalm *well Sung.*

I Will now in the *Concluſion* of this *Diſcourſe*, adde only *one Chapter* more, in making mention, both of the *Time* and *Place*, *when* and *where* was heard (I believe) the moſt *remarkable*, and moſt *excellent Singing of Pſalms*, that has been *known* or *remembred any where* in *Theſe* our *latter Ages*.

Where and when has been the Beſt ſinging of Pſalms that ever the Author heard.

But moſt certain I am, that to *my ſelf*, it was the very *beſt Harmonical-Muſick* that ever I heard; yea far excelling all other either *private*, or *publick Cathedral-Muſick*; and infinitely beyond all verbal expreſſion or conceiving.

The *Time when*, was in the year 1644. the *Place where*, was in the *ſtately Cathedral Church* of the *Loyal City York*.

And becauſe by the *occaſion* of *it*, you may the better *apprehend*, and the more eaſily be brought to *believe* the *glorioufneſs* and *illuſtrioufneſs* of *that Performance*; I will here (in a Short *ſeeming-Digreſſion*) declare it unto you: As alſo ſomething of more then *ordinary remark*, relating to that *Time* and *Place*.

The occaſion of that Singing.

The *occaſion* of it was, the *great* and *cloſe Siege* which was then laid to *that City*, and *ſtrictly maintain'd* for eleven weeks ſpace, by three very *notable* and *conſiderable great Armies*, viz. the *Scotch*, the *Northern*, and the *Southern*; whoſe three Generals were theſe, for the *Scotch*, the old Earl of *Leven*, viz. *David Leſſley*, (alias *Laſhley*;) for the *Northern*, the old *Ferdinando* Lord *Fairfax*; for the *Southern*, the Earl of *Mancheſter*: And whoſe three *Chief Commanders* next themſelves, were, for the *Scotch*, *Lieutenant-General* ——————; for the *Northern*, Sir *Thomas* (now Lord) *Fairfax*; and for the *Southern*, *Oliver Cromwell*, (afterwards *Lord Protector*.)

By

By *This* occaſion, there were ſhut up within that *City*, abundance of People of the *beſt Rank and Quality*, viz. *Lords*, *Knights*, and *Gentlemen* of the Countries round about, beſides the *Souldiers* and *Citizens*, who *all* or *moſt* of them came conſtantly every *Sunday*, to hear *Publick Prayers* and *Sermon* in that ſpacious *Church*.

And indeed their *Number* was ſo *exceeding great*, that the *Church* was (as I may ſay) even *cramming* or *ſqueezing full*.

Now here you muſt take notice, that they had then a *Cuſtom in that Church*, (which I hear not of in any other *Cathedral*, which was) that always before the *Sermon*, the *whole Congregation ſang a Pſalm*, together with the *Quire and the Organ*; And you muſt alſo know, that there was then a moſt *Excellent-large-plump-luſty-full-ſpeaking-Organ*, which coſt (as I am credibly informed) a *thouſand pounds*. A Good Cuſtom, not commonly uſed in Cathedrals.

This *Organ*, I ſay, (when the *Pſalm* was ſet before the *Sermon*) being let out, into all its *Fulneſs of Stops*, together with the *Quire*, began the *Pſalm*.

But when *That Vaſt-Conchording-Unity* of the whole *Congregational-Chorus*, came (as I may ſay) *Thundering in*, even ſo, as it made the very *Ground ſhake* under us; *(Oh the unutterable raviſhing Soul's delight!)* In the which I was ſo *tranſported*, and *wrapt* up into *High Contemplations*, that there was no room left in my *whole Man*, viz. *Body*, *Soul* and *Spirit*, for any thing below *Divine* and *Heavenly Raptures*; Nor could there poſſibly be any *Thing* in *Earth*, to which *That* very *Singing* might be truly compar'd, except the Right apprehenſions or conceivings of *That glorious and miraculous Quire*, recorded in the *Scriptures*, at the *Dedication* of the *Temple*, of which you may read in the 2 *Chron.* ch. 5. to the end; but more particularly eminent in the two laſt verſes of that Chapter, where *King Solomon* (the wiſeſt of men) had congregated the moſt *Glorious Quire* that ever was known of in all the world: And at their Singing of *Pſalms*, *Praiſes*, or *Thanksgivings*, the *Glory of the Lord came down amongſt them*, as *there* you may read. The unutterable Excellency and Benefit of a Pſalm Rightly ſung.

I ſay, the true apprehenſions of *This Quire*, comes neareſt of any thing to be admitted as a *Compariſon*.

But yet ſtill beyond *This*, I can truly ſay, it was uſefull to me in a much higher manner, *viz.* even as a moſt lively *Similitude*, or *Repreſentation of the Beatifical, Cœleſtial, or Angelical Quires above, which continually Rejoyce before God, Adoring and ſinging Praiſes to Him and of Him in all Eternity*. ☜ *idem.*

But ſtill further, that I may endeavour to make this ſomething more *livelily apprehended*, or *underſtood* to be a *real true Thing*;

It would be conſidered, that if at any *Time*, or *Place*, ſuch a congregated Number could perform ſuch an *outward Service* to the *Almighty*, with *True-ardent-inward-Devotion*, *Fervency* and *Affectionate-zeal*, in expectation to have it accepted by *Him*; Doubtleſs it ought to be *believ'd*, that it might be and was done *There*, and *Then*.

Becauſe that at *That Time*, the *deſperateneſs* and *diſmaidneſs* of their *Danger* could not but draw *them* unto *it*, in regard the *Enemy* was ſo very near, and *Fierce* upon them, eſpecially on *That ſide* the *City* where the *Church ſtood*; who had planted their *Great Guns* ſo *miſchievouſly* againſt the *Church*, and with which conſtantly in *Prayers time* they would not fail to make their *Helliſh diſturbance*, by *ſhooting* againſt and *battering* the *Church*, in ſo much that ſometimes a *Canon Bullet* has come in at the windows, and *bounc'd* about from *Pillar* to *Pillar*, (even like ſome *Furious Fiend*, or *Evil Spirit*) backwards and forwards, and all manner of ſide-ways, as it has happened to meet with *ſquare* or *round Oppoſition* amongſt the *Pillars*, in *its Returns* or *Rebounds*, untill its *Force* has been quite ſpent.

A ſtrange piece of Heatheniſh Inciviliy of the Enemy in time of Divine Service.

And here there is one thing moſt *eminently remarkable*, and well worth noting, which was, That in all the whole time of the *Siege*, there was not any *one Perſon* (that I could hear of) did (in the *Church*) receive the leaſt *Harm* by any of their *Devilliſh Canon Shot:* And I verily believe, there were conſtantly many more then a *thouſand Perſons* at *That Service* every *Sunday*, during the *whole Time* of that *Siege*.

Thus much ſhall ſuffice to notifie the (*General-unknown* or *unconceiv'd*) *Excellency and Divine worth of Singing Pſalms well.*

I will now proceed to *Cathedral Muſick.*

CHAP.

CHAP. XI.

Concerning Cathedrall Muſick.

HAving ſaid ſo much concerning *Parochial Muſick* in the preceding Part, there is but little left for me now to ſay as to *This*, becauſe the *Fundamental Supports* of *Both* being the *very ſame*, the *very ſame Fundamental Rules* ought to be *obſerved* in *Both.*

The beſt way to Refine and Illuſtrate Cathedral Muſick.

That is, that *All* who have any *Relation* to the *Service of the Church*, to be *able* to *teach and admoniſh* one another in *Pſalms and Hymns and ſpiritual Songs*; And to *Sing* with a *Grace* in *their Hearts* unto the *Lord:* For there is nothing wanting in the *Cathedral Muſick* of our *Nation*, ſo much as *This.*

And if *This One Thing* were but done, *This Alone* would do *The Work*; viz. *Refine*, *Illuſtrate*, and make a *Glorious Quire*, in imitation of *That in King Solomon's time*, mentioned before in the 2 *Chron.* ch. 5. which undoubtedly was *The Pattern* or *Original* from whence *All Cathedral Muſick* was firſt *deriv'd*; and in *Alluſion* to which it is ſtill (even) *kept Alive*, or *uſed* to this day in *All Cathedrals*: Yet *Infinitely ſhort* of what was *Then.*

But why *we* in *Theſe our Dayes* ſhould come ſo *ſhort* of *Them*, I can ſee no *reaſonable cauſe* for in Nature or Art; becauſe we are without doubt in all *outward Reſpects*, in as *good* a *capacity* as *They* then were, if not in a far *better.*

Our Cathedral Store, of the beſt Pieces of Art in the world.

For we have in *This our Nation* a *large Collection*, *Store* or *Proviſion* of the very *Beſt Pieces* of *Art* (properly fit for *That Service*) that can be produced in the *whole World.*

Made by the moſt *Principal* and *Choice Maſters* in *That Art*; ſo *magnificently lofty* and *ſublime*, that (truly I believe) it is impoſſible they ſhould ever be *Excelled* by *Art* or *Induſtry.*

For certainly we (in theſe our latter Ages) are arrived to that *Eminent height of Knowledge*, *Skill* and *Excellent Proficiency*, both as to *Compoſition* and *Expreſſion*, *Vocal* and *Inſtrumental*, which *never* was before attained unto in *This Art.*

Except it might poſſibly be by *Thoſe* moſt *Excellent* and *Choice Muſicians* which the *Holy Scriptures* make mention of in King *David* and King *Solomon*'s time, thoſe *Prophetical Singers*, *Aſaph*, *Heman*, *Jeduthun*, together with their *Sons*, *Prieſts* and *Levites*, and the reſt of that *Vaſt Quire*, the like to *which* was never any known to be in the world.

Never to be Exceeded or Excelled.

And therefore we may probably be thought to have the very *Beſt*, *Utmoſt* and *Principal Part* of *That Knowledge* and *Skill*, which the *Almighty* has permitted and thought *ſufficient* for the *Sons* of *men* to enjoy *Here*, till *tranſplanted Hence.*

And alſo in regard there is *Nothing remaining* of their *Art*, *Skill*, or *Labours* in this kind; And likewiſe in that the *World* has labour'd ever ſince in this moſt *worthy* and *profound Art*, and *nothing*

is produceable which may be *compared* to what at *This Day* we do moſt *happily enjoy*; yet too much *unhappy* in that ſo few *know*, or endeavour to *underſtand the Thing*, much leſs the unexpreſſible *Good of it*; and therefore make not the *Right uſe thereof*, (*nor can*,) but rather (on the contrary) *ſlight*, *diſregard*, *contemn*, or *prophane* it.

Therefore I ſay, we may with much Reaſon conclude, that we are arrived to the *utmoſt height* that is permitted the *Sons of men* to reach unto.

The moſt Excellent Works of beſt Authors.

And the rather we may ſo conclude, in that if it be conſidered how in *This preſent Age*, (if we ſeem not to *decline*, or go *backwards*, yet) we nothing at all *Excell* or *Exceed thoſe Divine Works* of the foregoing, and never to be forgotten *admired rare Authors* of the *laſt Century of Years*, whoſe *Names* are *recorded* in our *Church-Books*, and (doubtleſs) will be *preſerved*, as *precious Monuments* and *Examples* to all *after Generations*, ſo long as the *World* and the *Church* endure.

The conſideration of theſe things ſhould excite and ſtir us up to endeavour more after the *Knowledge*, *Skill*, and *true Underſtanding* of *it*, and *its Divine Uſe*, than is generally known or done.

The moſt Excellent Singers of this our Age.

2dly. We have likewiſe in *This* our *Nation*, *Men* moſt *Excellently skilfull* and *Expert*, as to the *Art of Singing*; ſufficiently *able* to perform *Thoſe* ſo *Eminent* and *Artificial Compoſures* and *Services*, far beyond whatever *Hiſtory* or *Record* makes mention of, ſince thoſe *Prophetical Singers*.

The perpetual Allowances given to the Church.

3dly. We have alſo *Pious* and very *worthy Donations*, *Stipends* or *Allowances* left us, by the *Devout Zeal* of many our *Godly* and very *Exemplary Predeceſſors*, towards a *perpetual* maintaining of *That* ſo *Glorious* and *Illuſtrious Service*.

Stately Churches built us.

4thly. We have moreover many *ſtately* and *magnificent Structures*, ready *built* us, by the *Care*, *Induſtry* and *Coſt* of *Thoſe* our *Benefactors*, fit for ſuch *Services*.

Now all *Theſe Things* conſidered, and *Thus* concurring, how ſhould it be doubted, but that we muſt neceſſarily have *Excellent*, and moſt *Exquiſite Church-Muſick*?

The truth is, I do not doubt it, but can ſay, *I Know*, and am *Aſſured* that we have, *in ſome Places*.

But this alſo I muſt needs ſay, that in *many*, or *moſt Places*, *it is Deficient*, *Low*, *Thin* and *Poor*; and the *Great Grief* is, in that it cannot poſſibly be *Better'd* or *Amended*, (*Rebus ſic ſtantibus*) as the Conſtitution of things ſtand at preſent, except there be ſome *other way* found out for *its Aſſiſtance*, then now is.

Now here it may be demanded, what *way* that ſhould, or might be?

The beſt way to diſcover the defects in our Church-Muſick.

The which to anſwer Rightly, can be done no better way then firſt to conſider well, what may be the *Defect*; which ſtill can be no better way done, or diſcerned, then by making a *Compariſon*, betwixt the *Original Sampler*, and the *Sample*, and by obſerving how *They agree*, or *differ*, or what *likeneſs* or *unlikeneſs* there may be between *Them*.

The

The *Sampler* or *Pattern* is expres'd before, *viz.* the *Cathedral Musick of King Solomon's Temple.*

And here I confess I could make a *Long-comparative-Recital*, between what was *Then*, and what is *Now*; but I shall forbear *That* (in *This Place*) and leave it to the Considerations and Apprehensions of the *Learned and Skilfull* in the *Art*, and shall only speak something to the *Defect.*

And as to *That*, it is most apparently to be seen, and in these two Respects.

First, By the *General Thinness* of most *Quires*, viz. the *Paucity* or *small number* of *Clarks* belonging to *each Quire.* Two Defects generally in Cathedral Musick.

Secondly, By the *Disability* or *Insufficiency* of *most of Those Clarks.*

Now the *Thinness* of our *Quires* will appear by This, *viz.* that in most *Quires* there is but allotted *One Man to a Part*; and by reason of *which* it is impossible to have *That Service* constantly performed, although but in a very ordinary manner, (*Thinly*, yea *very Thinly*) because that often by reason of *Sickness*, *Indispositions*, *Hoarceness*, *Colds*, *Business*, and many other *Accidents* and *necessary Occasions*, *Men must be Absent*, *Disabled*, or *Impedited* from doing *Their Duties*; so that at *such Times*, the *Service* must *suffer*: And such like *Accidents* happen too often.

Then again, 2dly. As to the *Insufficiency* of many of *Those* (*Few*) *elected Clerks*; it is likewise apparent, that very *Few of Them* are (or can possibly be) *Masters* in the *Art of Song*, or *Singing*; much less in the *Art of Musick* in general.

And except they be *Masters* in the Art of Singing, (which is no such *easie Task* as is vulgarly thought to be) *They* are *not* to be accounted *Fit* for the Performance of *That Choice Duty*, which is the *most Eminent Piece of Our Church Service.*

If therefore *These two Defects* were *Well Weighed*, and considered upon, *So*, as they might possibly be *Remedied*; doubtless our *Church-Musick* would be *Exceedingly much Refin'd*, and *Improved*; otherwise *Not.*

And now because it must needs seem a *Hard matter* to *Rectifie These two* so very *Great Difficulties*, in regard they proceed from an *Occult*, *Remote*, or seeming *undiscernable Cause*; I will first lay open *That unperceivable Cause*, and then shew how both *Those former Difficulties* may (very probably) be *Overcome*, or *Rectified.*

And as to this *Cause* of the *Thinness* and *mean performance* of *our Cathedral Musick* in the general; The undiscernable but true Cause of the Defects in our Church-Musick laid open.

I conceive it proceeds from nothing so much as from the *low Esteem*, and *great Disregard*, which *most People* have, and all along have had of *it*, in *These latter Ages*, since the first Institution *Thereof.*

The which may be well perceived, in that there is *Nothing*, or *very Little* (to be seen or heard of) *Given* from any *late Benefactors*, towards the *Augmenting* or *Maintaining* of *it*, since the first very *liberal* and *well-meaning Founders large Bounties* and *Donations*;

Donations; which although *They* were *very large, liberal*, and *ſufficient Then*, yet *They* are *Now* in a manner as it were *ſhrunk to Nothing.*

This *very Thing*, I ſay, muſt needs argue a general *Low, Slight*, and *Diſregardleſs value or Eſteem* had unto *This Service.*

Whereas (on the contrary) if we caſt our Eyes about, into any *County, City, Town-Corporate*, or *Univerſity*, &c. we may ſoon find out *Numbers of late Benefactors* or *Donors*, to ſundry and various intended *Good Ends and Purpoſes.*

As, *viz.* ſo much given for *Ever* (in *Good Lands*) towards the maintaining of a *Lecture*, a *Free-School*, an *Almes-houſe*, a *Fellowſhip*, a *Scholarſhip*, *Building of Churches*, *Chappels*, *Monuments*, or ſuch like.

But ſtill we ſee *This very Excellent*, and *moſt Glorious piece* of the *Church-Service*, to ſtand *Forlornly Thin*, and very *meanly accommodated* or *Provided* for.

No late Benefactors towards that Service of the Church.

No *Great-Rich-Men* (Living or Dying) in *Theſe our latter Ages*, ſo much as *Thinking*, or taking the *Leaſt Notice* of *its Abſolute* and very *Great Neceſſities*, ſo as to *bequeath* ſome *ſmall matter* towards *its Needfull Augmentation* and *Illuſtration.*

And that there is ſuch an abſolute *Neceſſity*, muſt needs appear, if it ſhall be conſider'd, what manner of *pittifull-low* and *mean Allowances* the *Poor Servants* of the *Church* (in ſuch *Places*) are *Generally* forc'd to *Live* upon; where *Their Yearly Wages* are in ſome *Quires* not exceeding *eight, ten*, or *twelve pounds a year*; but none amounting to *One quarter* ſo much as may *ſufficiently*, or *comfortably maintain ſuch Officers*, according to the *Nature* or *Dignity* of *Their Places*, in *Theſe our Exceſſively-heightned and Dear Times.*

The Clerks Statutable Wages.

Large, liberal and ſufficient when.

Yet I do verily believe, that ſuch *Stipends* or *Wages* might *plentifully ſuffice Them*, in *Thoſe former Cheap Times*, when (as I have heard) *Good Wheat* was bought for 4 *d. the Buſhel*; and ſo in proportion (doubtleſs) all other *Commodities* anſwerably *low-priz'd* and *Cheap*: And *Money Then* (on the contrary) at a *High value.*

So that (without all Queſtion) ſuch a *Proviſion* of *eight, ten*, or *twelve pounds a year*, was *Then* a very *Conſiderable, Ample* and *ſufficient Proviſion*; whereas *Now*, All things being ſo mightily alter'd from *Cheapneſs* to *Dearneſs*, it muſt needs be judg'd a very *Low, Inconſiderable, Inſufficient, Unbecoming* and *Uncomfortable Livelihood*, for ſuch an *Officer of the Church*, who (according to the Exhortation of the Prophet *King David*) ſhould *Sing chearfully unto God*, and *Heartily Rejoyce.*

When inſufficient, and the Reaſon why.

But *Alas! Alas!* He or They have little *Heart* or *Courage*, in *Theſe our Griping Dayes, So to Do*; but rather on the contrary, to make *Sowr Faces*, and *Cry*, or *Roar out aloud*, and ſay, *Who will do us any Good?* &c. For *We* and our *Families* are almoſt *ſtarv'd.*

And how ſhould they be thought otherwiſe then well-nigh *ſtarv'd*; were it not for that *Notable piece* of *Connivance*, or *Contrivance*

trivance of the *worthy Prelates* and *Maſters of our Churches*, who ſuffer *Them* to *Work* and *Labour* (otherwiſe) for Their neceſſary *Livelihoods*; ſome in *one Calling*, and ſome in *another*, viz. in the *Barbers Trade*, the *Shoe-makers Trade*, the *Taylors Trade*, the *Smiths Trade*, and divers other (ſome) more *Inferiour Trades* or *Profeſſions*, (God knows.)

Theſe Things, although they ſeem to the *Eyes* of *ſome* very *commendable* and *plauſible*; yet to *others Not*; who ſay, 'tis rather a kind of *Diſhonour* to the *Function of a Church-man*, and his *Office*, &c.

Yet I confeſs, conſidering the *urgent Neceſſity*; as Firſt, That no more then *Statutable-denominated-Wages* can be had;

Then 2dly. That *Meat*, *Drink*, *Cloaths*, and *Houſe-Rent* muſt be had for *Themſelves*, *Wives* and *Children*:

Therefore of *Two Evils* the *Leſs* is always to be *choſen*.

So that in *This Hard Caſe*, there is a ſeeming kind of *Neceſſity* (pleaded for) to make *Choice* of *ſuch Men* into *Thoſe Places*, as will *Sing* ſo *well* as *They Can*, for *ſo much Money*, although they be of other *Trades* and *Profeſſions*.

And indeed *This* is the *Real*, *True*, and *Miſerable Condition* of the *Church-Service*, (in *That kind*) and of *Thoſe Poor-drudging-Clarks* of *Quires* generally at *This Day*, for *want* of ſome *Open-hearted-Good-willing-Benefactors*, to *This Choice Piece of the Service*. The great need of ſome new Benefactors.

So that conſidering the *Old-nominated-Statutable-Wages*, being (as I have ſaid) but *So* or *So*; and thoſe who liſt not to Sing (as generally moſt of them do) *So* or *So*, for *So Much*, may go *Whiſtle* if they will; for they are like to get *No More*; there being *No other Proviſion* (as 'tis ſaid) left, by the *Preciſe Words* of the *Statutes*. (A *ſad Caſe* indeed, in *Theſe Miſerable-hard-dear-Griping-Times!*)

Now I ſay, *Theſe Things* conſidered how certainly *True they are*, firſt in reference to the *Clarks Pitifull-poor-Wages*, and likewiſe to the general *Dead-heartedneſs*, or *Zeal-benumb'd-Frozen-Affections* in *Theſe our Times*, towards the *Incouragement* of *Such Things*; how can it be imagined, that ſuch *Clarks* ſhould be *Fit and Able Performers* in *That Duty*, which neceſſarily depends upon *Education*, *Breeding*, and *Skill* in *That Quality of Muſick*, which is both a *Coſtly*, *Carefull*, and a *Laborious-Attainment*, not at all acquirable (in its *Excellency*) by any *Inferiour-low-capacitated Men*.

Nor can *Such Men* be any way *Capable* of getting *It*, in *That Condition They Now* are in; and very few of *Them* brings it with *Them* into *Thoſe Places*, (as is too generally ſeen.)

And here to ſay what I my ſelf have been an *Experimental Witneſs* of, for more then theſe 50 *years*, (in which I have been all along a *Member* of the *Church*, and in *That particular Service*) would be too *tedious* and *uncomely* a *Recital* in *This Place*.

Therefore out of a very *Real and True Reſpect*, which I bear to the *Honour* of our *Church* and *its Service*, I ſhall forbear.

The Author's Good Hopes.

Yet hoping, that *This Little* which I have here ſaid, may (one time or other) happily *appear* unto the *Eyes*, and *enter* into the *Hearts* of ſome *Conſiderative*, *worthy*, *Able*, and *Willing-Good-Chriſtians*, who may poſſibly think *it* (as indeed *it* is) a *Moſt Neceſſary piece of Renowned and Chriſtian Benefactorſhip*, to *Aſſiſt* (by *Augmentation*) our *Cathedral Muſick* in *Theſe Two* former recited needfull *Reſpects*.

And in the mean time, till *This* ſhall happen to be done, by the *Large-heartedneſs*, *Freeneſs* and *Zealouſneſs* of ſome ſuch *Nobly-minded Benefactors*, (*Lovers* of *That Art* and *Service*;) There can doubtleſs be found out no better *preſent Remedy*, then has been already (above) mentioned; which is, by *adhering* to, and putting into *Practice*, the *Counſel* and *Advice* of *Good St. Paul*; which as *it* has been the *Alpha* of *This* my *Diſcourſe*, ſo likewiſe muſt it be the *Omega*; *viz.* that every one who is *Related* to, and receives *Benefit* of the *Church*, (being in a *Fit Capacity thereunto*) endeavour to have ſo much *Skill*, as to be *Able* to *Teach* and *Admoniſh* one another in *Pſalms* and *Hymns* and *ſpiritual Songs*, &c.

The Alpha and Omega of this Diſcourſe.

For doubtleſs there cannot poſſibly be *found out* or *thought* upon a *Better* or more *Certain way* than *That*, eſpecially in *This* ſo *Difficult a Caſe*.

Chap. XII.

Many of the Maſters of our Church very Skilfull at this Day, to the great advantage of the Service.

AND that there are many ſuch *Able*, and very *Skilfull-worthy Perſons*, *Maſters* of *Our Church* at *This Day*, who are *Thus Extraordinarily Qualified*, is ſufficiently known, to *Their* own deſerved *Great Commendations*, and the *Churches moſt happy* and *neceſſary Support*.

Who ſo often as *They* can be *Reſident*; *Themſelves* not only help to bear up the *Burthen* of *That moſt Excellent Service*, by uniting their *Voices* (in *Skill*) together with the *Quire*; But alſo by reaſon of *Their* ſo *Great Knowledge* and *Underſtanding* in the *Art*, are able to diſcover any the leaſt *Fault* or *Blemiſh* in the *Service*, committed by others who are *leſs Skilfull*: And *Thereby* become much more *Uſefull* and *Helpfull* in that particular *Service*, in many *Reſpects*, than otherwiſe *They* could poſſibly be, (had they but *little* or *No skill* in the *Art*.)

For *They* give *Example to others Profitably*; *Rectifie Errours Effectually*; and *Reprove Ignorance or Inſufficiency Knowingly and Confidently*.

A notable Story of a confident ignorant Clark.

Whereas on the contrary, I have known a *Reverend Dean of a Quire* (a very *notable*, *ſmart-ſpirited Gentleman*) *Egregiouſly Baffled* by one of the preſent *Clarks*; who to my knowledge was more *Ignorant* in the *Art of Song*, then a *Boy* might be thought to be, who had *Learn'd* to *Sing* but only *One month*; yet could make a ſhift

to

to Sing most of the *Common Services* and *Anthems*, by long use and habit, (with the *Rest*) pritty well, (as *Birds* in *Cages* use to *whistle* their *Old Notes.*)

Yet I say, *This Dean* being known by *This Bold-Confident-Dunce-Clark* (who you must know took himself to be a kind of *Pot-Wit*) to have *No Skill* at all in the *Art of Musick*; *The Dean*, I say, upon a *Time* (after *Prayers*) coming out and following *This Great-Jolly-Boon-Fellow*, and as he was pulling off his *Surplice*, began to *Rebuke him sharply*, (and indeed very *justly*) for a *Gross Absurdity* committed by *Him* in *That very Service Time*, by reason of his *Great-Dunstical-Insufficiency* in *Singing* of an *Anthem* alone; in *which* he was so *Notoriously and Ridiculously Out*, as caused *All*, or most of the *Young People* then present, to burst out into *Laughter*, to the *Great Blemish* of the *Church-Service*, and the *Dishonour* of *God*, (at *That Time*, and in *That Place.*)

But *Thus* it fell out, (in short) viz. that after the *Angry Dean* had *Ruffled* him soundly in very *smart Language*, so that he thought he had given him *Shame enough* for his *Insufficiency* and *Duncery*;

How think ye *This Blade* came off?

Why, *most Notably*, and in such a manner as made all the standers by *Wonder* and *Admire Him*; venting himself in *These very Words*, (for I my self was both an Eye and Ear witness) with a most *stern Angry Countenance*, and a *vehement Rattling Voice*, even so as he made the *Church Ring* withall, saying, *Sir-r-r-r* (shaking his head) I'd ha' you know I Sing after the *Rate of so much a Year*, (naming his *Wages*) and except ye *Mend my Wages*, *I am resolv'd Never to sing Better whilst I live.*

The strange Confidence and shrewd Wit of an ignorant Clark of a Quire.

Hark ye *Here*, *Gentlemen!* was there *ever* a more *Nicking* piece of *shrewd Wit*, so suddenly shew'd upon the *Occasion*, than *This was?* Yea, or *more Notable* and *Effectual* to the *Purpose?* as you shall hear, by the *Sequel.*

For the *Cholerick Dean* was so *fully* and *sufficiently Answer'd*, that turning immediately away from him, without *one word* more, He Hasted out of the *Church*, but *Never* after found the least *Fault* with *This Jolly Brave Clark*; who was *Hugg'd* more then sufficiently by *all the Rest* of the *Puny-Poor-Fellow-Clarks*, for *This* his *Heroick Vindication* and *Wit.*

I have here set down *This Story* out of no *Jocundity*, or *Jolly-Light-Humour*, (*God* knows) but only to shew what *Confidence* many such *Ignorant Clarks* have grown up unto, meerly as it were to *shrowd* themselves in their *Insufficiency*; and seemingly likewise to *Justifie* the same, only for want of *Better* or more sufficient *Allowances.*

Therefore that they might be void of *All Excuse*, and also be in a *Capacity* to be *Able Performers*, there can be but *One way* to *Effect* it; which is, that if it were *possible*, *Their Wages* might be *Enlarg'd*, so that *They* might be taken off, from all other *Imployments* whatever, and wholly *attend* and *wait* upon the *Church*, and *Its Service*; by which means they would not only have *All* the *opportunities*

An assured way to take off all Excuse for Faults committed by the Clarks.

tunities imaginable for their *Improvements in the Art*, whereby to gain *perfect Skill*, &c. but alſo it would be no ſmall *Inducement* (but a *main Motive*) to *Encourage*, or *win Them to Sanctified and Pious Lives and Converſations*; the which queſtionleſs would ſo *Amplifie* and *Adorn* (yea make *Amiable*) the *whole Service*, that the very worſt of its *Enemies*, muſt neceſſarily (at leaſt) *ſtop their mouths* from *ſpeaking Evil* either againſt *It* or *Them*, (which too many do;) if not alſo be a means whereby to draw *Them* into a *Love and Delight of That Service*.

An aſſured way to ſtop all the mouths of the Adverſaries of This Service.

This I humbly conceive may be a *Buſineſs* worthy *Conſideration*; But which way to bring it to paſs is the *Great Difficulty*, for want of *Open-hearted New Benefactors*, which we are utterly *deſtitute* of in *Theſe* our Days.

However, I am not *doubtfull* but I ſhall here propoſe *a Way*, both very *Natural* and *ſuitable*, if it may only find *Favour* in the Eyes of our *Reverend* and *worthy Maſters* and *Rulers* of our *Church*, (for it ſolely depends upon their *Goodneſs*, *Good-wills* and *Kindneſs*.)

A way propoſed for a preſent Help.

The way is *This*, viz. That conſidering there is *Much* given by the *Old Founders and Benefactors* in *Good Lands* for *Ever*, toward the *maintaining* of the *Church*, its *Officers* and *Services*; And all which *Lands*, have undoubtedly been mightily *Improved*, as to the *Increaſe* of *Rents*, for *Stipends*, *Wages* or *Dividends*, &c.

If therefore, in regard of *This*; and alſo, that the *Poor Clarks Proportion* of *Lands* (if any ſuch may be thought to be, which in *Reaſon* might *well* be *conceived to be*) yet *ſtands* at a *ſtay*, and *nothing* at all *Improved* ſince the *firſt beginning*, by any *ſigns* of *Increaſe* coming to *Them*, (Poor men.)

And that the ſeeming preſent *urgent neceſſity* of *Augmentation* in *That kind* does ſo plainly appear, and as it were *Cry out aloud* for ſome *Relief* or *Aſſiſtance*, and no other *Hopes* or *Expectation* in any kind (effectual) can *Probably* be *Thought* upon, *Hoped* for, or *Expected*.

How the Buſineſs might be much aſſiſted, in caſe of no more Benefactors.

I ſay, if therefore (in *This ſad Caſe*) *They Themſelves* would pleaſe to be ſo *kind*, as to *Condeſcend* a little, and allow *Them ſomething* (if not the *whole*) of ſuch *Improvements*, *Proportionable* to *Thoſe Ancient* (former denominated) *Statutable Wages* of 8, 10, or 12 *l.* a year, *&c.* to the preſent very needfull ſupport of *Them* and the *Service*; the *Buſineſs* (no queſtion) might (in *This* reſpect) be *Effectually done*.

And *This* I preſume cannot be thought an *Unſuitable*, *Unnatural*, or *Unreaſonable Remedy* or *way*, and therefore may as Reaſonable be allow'd an *Humble Deſire*, or a *Longing Expectation*.

But if *This cannot be Had*, *Things* are like to ſtand as *They do*, without any *Hopes of Refinement* or *Improvement*.

And thus I humbly leave them to the *Wiſe*, *Juſt*, and *Pious Conſiderations* of *All Thoſe* who have to do, and are *chiefly concern'd* in *This Great and moſt Eminent Affair* of our *Church-Muſick*.

Very

Very much more might be ſaid (in divers and fundry Particulars) concerning *This Buſineſs* of *Cathedral Muſick*; But *Theſe Two chiefly* being the *Principal* and *Main Conſiderable Things*, whereby our *Service* can poſſibly be thought any way to be *Illuſtrated*, (and by *No other way Imaginable*) for if *They* were once *perfectly* and *ſufficiently Effected*, they would conſequently draw after them, or to them, whatever elſe might be thought *needfull*; Therefore I ſay, *Theſe Two Things*, viz. the *Thinneſs* or *Weakneſs* of moſt of *Our Quires*, and the *too low Wages* or *Allowance* of the preſent few *Clarks*, would *neceſſarily* be *provided* for, or elſe it is in *vain* to think of, or expect any *Illuſtration* of *That Service*, otherwiſe then what at the preſent we now enjoy.

These two main things provided for, would draw All whatever elſe is needful.

Therefore I ſhall here conclude All, with my very *Hearty Prayers*, and *Fervent Deſire*, that (as *This moſt Illuſtrious* and *Beſt Piece* of our *Publick Church-Service* to the *Almighty*, has in *All Ages* been had in high veneration and eſteem amongſt the *Saints* and *Servants of God*, even from the firſt Inſtitution of it, all along down through the *Law* and the *Goſpel*, until *This* day) it might ſtill *Flouriſh*; and *more* and *more* appear to be (what indeed *it is*, if Rightly *performed*) THE MOST EXCELLENT AND MOST GLORIOUS THING IN THE WHOLE WORLD.

The high Veneration in all Ages had unto This Service.

Which that it may,

The *God* of all *Harmony*, bring into *Concord* and *Perfect Unity All Diſſenting*, *Jarring*, and *Diſcording Chriſtians*, ſo that they may have a *Right Diſcerning* of the *True Worſhip* and *Service of Him*; And if it be poſſible, that they might *Joyn Hearts*, *Affections*, and *Voices* in the *Publick Aſſemblies*; in *Zeal* to *God*, and *Love* to one another.

No Illuſtration conceivable like This, and which muſt needs be Acceptable unto the Almighty.

By *which means only*, might *our Chriſtian Oblations*, and *Sacrifices* of *Praiſe*, *Thanksgiving* and *Adoration*, be both *Augmented*, *Refined* and *Illuſtrated*, and alſo aſſuredly *Acceptable unto Him*; As are *Thoſe* of the *Cœleſtial Quires Above*, whoſe *Eternal Work* and *Recreation* is, *Only Singing*, *and Rejoycing* before *Him* the *Eternal Being*, in *Unutterable* and *Unconceivable Alleluiahs*.

Glory be to God.

The end of Cathedrall Muſick.

AN

An EPISTLE

To all Ignorant Despisers

OF THIS

Divine Part of MUSICK.

KInd Ignoramus, *whoſoe're* Thou *art*,
Not having Skill *in* This *moſt* Glorious Art;
Nor knowing Note, *and* Careleſs *e're to* Learn,
I prithee Read This Book: *Thou'lt then* Diſcern
Thy Groſs Defect; *and th' great* Neceſſity
Of Learning *ſomething in* This Myſtery.
But now I think on't, leſt Thou *ſhouldeſt* Grutch
So Hard a Task, *and think ſuch* Pains too much,
I'le for Thy ſake *a* ſhorter way *contrive*,
And Here *in* Theſe *few* Lines *my* Counſel *give*:
But firſt I'le ask Thee This one Queſtion,
Which is a Queſtion *worthy Thinking on.*

And *This* it is,

'*What think'ſt Thou* Muſick *was ordained for?*
'*That Thing which* Angels Love, *and* Devils Abhor;
'*That Thing which* Evil Spirits doth Expell;
'*That Thing which clearly differs* Heav'n from Hell;
'*That Thing which* Beſt of Men *do* chiefly Uſe;
'*That Thing which* Worſt of Men *moſt what* Refuſe;
'*That Thing which ſure's of* Chiefeſt Excellence,
'*Next to* Divinity's Preheminence;
'*That Thing which in* High Heav'ns Angelick Quire,
'*Both* Cherubins, *and* Seraphins *Admire*;
'*That Thing in which th'* Enthroned Hoſts do Praiſe
'*The* Lord of Life, *in* Everlaſting Layes;
'*That Thing which all along in* Churches Story,
'*Both* Jews *and* Chriſtians *us'd for* God's (true) Glory:
'*They knew 'mongſt* Arts *no* Better Art *than* This;
'*No, none ſo* Good *to ſuit* Heav'ns Myſteries.

This

This Art *Excelleth* All *without Controul* ;
The Faculties *it moveth of the* Soul :
It stifles Wrath, *it causeth* Griefs *to cease* ;
It doth excite the Furious Mind *to* Peace :
It stirs up Love, *Increaseth* Good Desires ;
To Heav'n *alone*, *its* Center, *it* Aspires.
It kindles Heav'nly Raptures, *and doth make*
That Soul *that's thus* enflam'd *for to partake*
Of Heav'nly Joys. ———
And canst Thou *think that* God *made* This *for* nought ?
Or that Its Mysteries *should not be* sought,
But be neglected *by* His Chiefest Creature
Man ?
Oh fie ! Oh fie ! Sure, *sure* The Wise Creator
Did not intend It *so to be* Neglected ;
But by Thy wise Regard *to be* Respected ;
And sought *into* ; *and* Labour'd *for* ; *and* Us'd ;
But Great Care *taken*, Not to be Abus'd,
As 'tis too much *by* most : *But* Musick Right,
And Rightly Us'd, No better Soul's Delight.

These *are such* Certain Truths, none *can* deny ;
The Scripture *speaks them* plain, *much more then I.*
Read, *Read* Those Sacred Texts *ith' Margent Quoted*,
Then sure Thou'lt think Them worthy *to be* Noted ;
If any Spark of Love-Divine *be in* Thee
Unto God's Glory, *doubtless then they'l* win Thee
Not only to the Love *of* This High Art,
But also move Thee *'strive to* bear Thy Part
In This *so* Heav'nly *and* sublime *a* Thing,
In which the Angels, *and* Archangels *Sing*
Eternal Allelujahs *to* Heav'ns King.

This *out of* Great-good-will *to* Thee *I write*,
Hoping it may help Tune thy Soul aright.

1 Chron. 23. 5. ch. 25. 7. Eph. 5. 18, 19. Col. 3. 16. Psa. 33. Psa. 45. Psa. 47. Psa. 81. Psa. 92. Psa. 95. Psa. 96. Psa. 98.

1 Chron. 15. 6, 7, 8. ch. 15. 16, 28. 2 Chr. 29. 25, 26, 27, 28. ch. 30. 21. Judg. 5. Ex. 15. Ezra 3 10, 11. 2 Sam. 6. 5. 2 Chron. 5. 12, 13, 14.

Read, *Read* Those Quoted Places ; *Read but* Four,
And if Thou like them not, *then* Read no more.

THE

Both M.ch have made a Lute beyond Compare. The Lute Dyphone or Two Lutes in One. The English & y.e French Lute Joyned are

Concerning this Instrument Reade Pag: 203.

W. Faithorne fec.

The Second, and CIVIL *Part:*

OR,

The LUTE made Easie.

A Recreative Præludium to *This Work* of the *LUTE-PART.*

BEING

A *Dialogue* between the *AUTHOR* and *His LUTE:* The *Lute* complaining sadly of Its *Great Wrongs* and *Injuries.*

With something *Remarkable* adjoyning, in Reference to the *Language of MUSICK.*

Author. WHat *makes* Thee *sit so* Sad, *my* Noble Friend,
As if Thou *wert* (*with* Sorrows) *near* Thy End?
What is the Cause, my Dear-Renowned-Lute,
Thou art of late so Silent, *and so* Mute?
Thou seldom dost in Publick *now appear*;
Thou art too Melancholly grown *I fear.*

Lute. *What need you ask* These Questions *why 'tis so?*
Since 'tis too obvious *for* All men *to* know.
The World *is grown so* Slight; *full of* New Fangles,
And takes their Chief Delight *in* Jingle-Jangles:
With Fiddle-Noises; Pipes *of* Bartholmew,
Like those which Country-Wives *buy*, Gay *and* New,
To please their Little Children *when they* Cry:
This *makes me sit and* Sigh thus Mournfully.

Author. *Alas my* Dear! *too sensible I am*
Of thy Just Grief; Therefore *I hither came*

To Comfort Thee, *if poſſibly I might*,
And let Thee *know*, *I mean* to do thee Right.
Lute. *How can that be*, *ſince* Fame *has* Cry'd me down
With That Fools-Bolt, *I'm* out of Faſhion grown?
Author. *Fear* Thou *it not*; *for* ſuch a Courſe *I'le take*,
I do not doubt, Thee many Friends *to make*.
Lute. *I doubt it much*, *for ſeveral Reaſons why*;
I'm Injur'd *not with* One, *but*, Many a Lye:
Beſides, *I'm* Tortur'd much *with* Fumbling-Fools,
And oft Abus'd *by* Bunglers, *and* Their Tools.
Author. *This is confeſs'd*; *All which I know*, *and more*
Than Thou *canſt ſay*, *with what Thou'ſt ſaid before*.
There's nought of thy Concern *but I it know*,
And ſoon can 'ſpie Thy Friend *out from* Thy Foe:
Thou mayſt not Thus Deſpair. Lute. Deſpair *I do*:
Old Dowland *he is* Dead; R. Johnſon *too*;
Two Famous Men; Great Maſters *in My* Art;
In each of Them *I had more than* One Part,
Or Two, *or* Three; *They were not* Single-Soul'd,
As moſt our * Upſtarts *are*, *and* too too Bold.
Soon after Them, *that Famous man* Gotiere
Did make me Gratefull *in each* Noble Ear;
He's *likewiſe* gone: *I fear me much that* I
Am not Long-liv'd, *but ſhortly too* ſhall Dye.
Author. *Chear up*, Brave Soul! *And know that* ſome
Yet Living, *who for* Thee *will take ſuch* Care, (*there are*
That Thou ſhalt be Reſtor'd Thy former Glory,
And be Eterniz'd *to* Eternal Story.
Lute. *I know I have ſome* Friends *which yet do* Live,
But are ſo Few, *can ſcarcely make me* Thrive:
My Friend Jo. Rogers, *He's* The only Man
Of Fame; *He'l do me* All the Good he can:
But He grows Old now; *has not long to ſtay*;
And when He's gone, *go* Hang my ſelf I may
Upon the Willows, *or where elſe I liſt*,
And there may long enough ſo Hang, *I wiſt*,
Ere any Take me down. Author. *Come*, *come forbear*
Such Penſive Thoughts *as* Theſe; *Caſt off* Thy Fear,
And know, 'All Things *their* Revolution *have*;
'*The* Great Creator, *He* This Order *gave*

* Some Pitifull thin Compoſers of This Age.

To

'*To his Chief Workman* Nature, *that he ſhould*
'*All Things in* This ſame manner *Turn and Fold*
'*Upon that* Wheel *which ever turns them Down,*
'*One while they're* Up, *another while they're* Down:
''*Tis now your Lot to be* Below *you ſee,*
'*But* Up *you ſhall again as* Certainly.
Lute. *You ſpeak ſome* Comfort. Au. *Doubt it not, I ſay,*
It is ſo ſure, *as* Night *is to the* Day;
True worth can ne're decay.
Lu. *I'm much* Refreſh'd; *my* Heart *you* hugely Chear:
But yet methinks I have ſome little Fear,
Becauſe 'mongſt all the Books *of ſundry* Arts,
There's not One Book *yet writ of my* Deſerts,
Which gives both Full *and* Certain Rules *whereby*
To be Aſſiſting *to* Poſterity
In my Beloved Art. Auth. *'Tis true, 'tis ſo:*
Now for Your better Comfort, *you ſhall know,*
There is a Friend *of* Yours, *I'le not yet Name,*
Is very Ready *for to do* The ſame;
And fully hath intended It *ſhall be*
Put into Print; *the which e're long you'l ſee:*
This for your Comfort *take.* Lu. *I'm much* Reviv'd:
But is It made, *or yet to be* Contriv'd?
Auth. *'Tis almoſt wholly made, and ſo near done,*
As is the Day, *near ſetting of the* Sun.
Lute. I joy, I joy; *Chear up my* Grieved Heart,
And all my Drooping Spirits, *come bear a* Part;
Unite your ſelves in Chearfulneſs *and* Mirth,
Yet longing for That Day of our New-Birth.

Chorus.

We All Unite and Joyn *in* Joyfull Mirth,
And Long *for* That Good Day *of our* New-Birth;
In which we'l Triumph, *in* Harmonious Chear,
And keep That JUBILE-DAY *Year after Year.*

The Language of Muſick *confirmed.*

BEloved Reader, *you muſt know,* The Lutes Language.
That LUTES could Speak *e're you could* ſo;
There has been Times *when* They *have been*
DISCOURSERS *unto* King *and* Queen:

To Nobles, *and the* Higheſt Peers;
And Free Acceſs *had to* Their Ears
Familiarly; *ſcarce paſs'd a* Day
They would not Hear *what* Lute would ſay:
But ſure at Night, *though in* Their Bed,
They'd Liſten well *what then* She ſaid.
She has Diſcourſes *ſo* ſublime,
No Language *yet in* Any Time
Had Words ſufficient *to* define
Her Choice Expreſſions *ſo* Divine.
Her Matter's *of ſuch* High Concern,
No Common Folks *can* It diſcern;
'Twas ne'er intended for the Rude
And Boiſterous-Churliſh-Multitude;
But for Thoſe Choice-Refined-Spirits
Which Heav'nly-Raptures oft Inherits.
'*'Tis fitteſt ſure for* ſuch *as* They
'*Who* Contemplate *and* Daily Pray;
'*Who have their* Souls Divinely Bent
'*To* Serve their God, *with* Hearts Intent:
'*Such Students as* Theſe *be can* Spell
'*Her* meaning *out*; *and oft can tell*,
'*By* Her Inſpiring-Influence,
'*What is* Her Choice Intelligence:
'*Yet want they* Words *for to* expreſs
'*Such* Raptures *as ſhe doth* poſſeſs
'*Their* Minds *withall*; *and makes* Them *be*
'*Like* Men Inſpir'd, *through* Harmonie;
'*This is no* Fiction, *but* well-known
'*To* Some, *though not to* Every one.

The various Capacities of Men.

But if you doubt of This, *you may*
Conſider well All *men how They*
Are ſeveral ways Endow'd; *ſome be*
As 'twere Cut out *for* Myſterie:
Others again, ſo Hugely Dull,
That nought of Art *comes* near their Skull;
Yet He who e're had Ripeſt Wit,
And made the Higheſt Uſe of It
In Arts *that e're was known*; *ev'n* He
Came ſhort *of knowing* Myſterie

In General : He *had his* Bound,
His Limitation *ſure* He *found :*
And though the moſt He did Excell
In Chiefeſt Knowledge ; *yet to* Spell
He muſt again ; and ſhew that He
Is Ign'rant *in* moſt Things *that be :*
And very few attain ſo High,
To underſtand This Myſterie.
Yet that It *may appear more plain,*
I'le inſtance to you once again
In one Compariſon, *which* You
Will not deny, but ſay 'tis True.
He who conſiders Right *and well*
How Beaſts *and* Birds *their* Stories tell
To One another Certainly,
And yet no Words *they ſpeak* Plainly ;
But by That Language *which is giv'n*
In Nature, *(by* Decree *from* Heav'n)
They Underſtand *undoubtedly*
Each others Speech, *as well as we*
Do our own Words, *which we do ſay,*
As by Experience *ſee you may:*
If you'l regard with ſtedfaſt Eyes,
And dive *into ſuch* Myſteries,
You'l find that Nothing's Plainer *then*
That BRUTES have Speech as well as MEN.
A little further ſtill I'le go,
And ſpeak of what I cannot know ;
Yet do believe *it to be ſo,*
And doubt not but you'l do ſo too.
Conſider how that Spirits *uſe*
(Though not by Words) *for to infuſe*
Their Meanings *to* each other *ſo,*
That Each, *Each others* Meanings *know.*
Though Words & Men *a* Language *be,*
Yet ſomething elſe *we may well ſee*
Does do the Office *of the ſame,*
But not a Word, *or* Letter *Name.*
Why may not Lute *then* Tell to me,
(Who know Her Hidden Myſterie)

The Language of Birds and Beaſts.

The Language of Nature.

The Language of Spirits.

The Conſequence.

Such

Such Stories *as I* Underſtand,
Though ſome in Them *are at a* ſtand,
As to the Couchant Sence *therein*,
Being chiefly pleas'd with That ſweet Din
Which Gratefull *is to th'* Outward Sence,
But wants th' Inward Intelligence.
To clear this by Compariſon,
In Aptneſs here I'le give you One.
'Tis known even in Divinity,
There lies the ſelf-ſame Myſtery;
The outward Meanings *many know*
Oth' Texts *oth'* Scripture, *and can ſhew*
By words ſignificantly good,
The proper Meaning *underſtood*
Of This *or* That Diſcourſe; *they'l tell*
According to Right Reaſon well.
'*Yet beyond* This *a* Secret *lyes*,
'*Hid from all* outward Ears and Eyes;
'*And's only to the* Inward Sence
'*Perceiv'd, by* Divine Influence.
'*This*, True Divines *can ſurely tell*,
'*Who by* Experience *know it* well;
'*There is an* Inward Ear and Sence,
'*Which is the very* Quinteſſence
'*Of* Mans true Underſtanding Part,
'*Not to be attain'd by* Humane Art;
(*Much leſs to be* expreſs'd,)
'*But 'tis* * Innate, *and to* Him giv'n
'*By* God alone; (*a* Gift *from* Heav'n.)
I might from hence Long Stories *tell*,
But I will here no longer dwell;
I'le haſten to my Work *away*,
Only This One Thing *I will ſay*;

The Comparison made good from Divinity.

* Infus'd, *or* Inſpir'd.

No LANGUAGE is of greater Force to me,
Than is the Language of LUTE'S Myſterie.

The

The Second Part.

The LUTE made Easie.

CHAP. I.

THat the *LUTE* was a *Hard* or very *Difficult Instrument* to Play well upon, is confessed; And the *Reasons why*, shall here be given: But that it is *Now Easie*, and very *Familiar*, is as *Certainly True*; And the *Reasons* shall likewise be given.

The *First and Chief Reason* that it was *Hard* in *former Times*, was, Because they had to their *Lutes* but *Few Strings*; viz. to some 10, some 12, and some 14 *Strings*, which in the *beginning* of my *Time* were almost altogether in *Use*; (and is this present Year 1675. Fifty four years since *I first* began to undertake *That Instrument.*) The first and Chief Reason why the Lute was Hard, by fewness of Strings.

But soon after, they began to *adde more Strings* unto *Their Lutes*, so that we had *Lutes* of 16, 18, and 20 Strings; which they finding to be so *Great a Convenience*, stayed not long till they added more, to the *Number of* 24, where we now rest *satisfied*; only upon my *Theorboes* I put 26 Strings, for some *Good Reasons* I shall be able to give in due *Time* and *Place.*

Now (having but yet *said* so) I will *Prove* it very manifestly: Thus therefore; Proved by Good Reason.

To be expected to *Perform much*, and to be *Confin'd* and *Limited* to *Straitness*, or *Narrow Bounds*, certainly must needs be concluded *more Difficult*, than where there is *Liberty*, *Scope*, and *Freedom.*

This is the *very Case* between the *Lutes* of *Former Times*, and the *Lutes* of *This present Age.*

Yet a little more *fully*, especially to *Those* who are *Unexperienc'd* in the *Art* or *Instrument.*

You must know, that he who undertakes the *Lute*, will meet with things becoming the *Lute*, viz. Compositures of *Parts*, with much variety of *Trebles*, *Basses*, and *Inner Parts.*

All which upon the *Old Lutes*, by reason of the *Fewness of Strings*, was (really) *extreme Hard* to perform.

And from *Thence* chiefly did it derive the name of *Hardness*, or a *Hard Instrument*; which ever since (through the *Ignorance* of People) hath continued upon *It.* Vulgar Errours continue long.

Whereas Now, (on the contrary) as Really as it was Then *Hard*, so Truly is it become *Easie*, and very *Familiarly Pleasant* to the *Learner*, by reason of the *Increase of Strings.*

A Second Reason is, from the Workmen in those days.

Secondly, The *Work-men* of Those Times did not *Lay* their *Lutes* so *well*, *fine*, and *easie* for the *Fingers*, as now by experience our *late Work-men* have been inform'd to *Rectifie*; which is a very great, yea a *main matter* in the *Use* of the *Lute*. (A more particular explanation of *This*, shall be when I come to shew the whole *Order* of the *Instrument*.)

A Third Reason, from the Closeness of Masters.

A Third and very Considerable *Reason* is, From the *Closeness* of *Masters* in the *Art*, who (all along) have been extreme *Shie* in revealing the *Occult* and *Hidden Secrets* of the *Lute*.

The *French* (who were generally accounted *Great Masters*) seldom or never would *prick* their *Lessons* as *They Play'd them*, much less *Reveal* any thing (further than of necessity they must) to the thorough understanding of the *Art*, or *Instrument*, which I shall make *manifest* and very *plain*.

Nor was there, nor yet is there *Any Thing* more constantly to be observed among *Masters*, than to be *Very Sparing* in their *Communications* concerning *Openness*, *Plainness*, and *Freeness*; either with *Parting* with their *Lessons*, or *Imparting* much of *Their Skill* to their *Scholars*; more than to shew them the *Ordinary way* how to play such and such *Lessons*.

This hath been, and still is the *Common Humour*, ever since *my Time*.

'So that it is no marvel, that it continues *Dark* and *Hidden* to '*All*, excepting some *Few*, who make it their *Chief Work* to *Practise*, 'and *Search* into *its Secrets*.

'Which when they have done, and with *Long Pains*, and much '*Labour obtained*, THEY DYE, AND ALL THEIR SKILL AND 'EXPERIENCE DYES WITH THEM.

'So that the next *Generation* is still to *seek*, and *begin* again '*a-New*, for such *Attainments*.

Note, that rarely not above one or two Eminent Lute-Masters in an Age.

'And it may be noted, That *seldome* in an *Age* appears above '*One* or *Two* who are *Excellent* or *Rare Artists* in *This kind*.

'So that (to *Magnifie*, and make *Themselves* more *Illustrious*) 'they keep *All close to Themselves*, communicating *Nothing* but 'upon a *Pecuniary Account*.

'This must needs make *Easie Things Hard*, and *Long* before they 'be known in a *General way*, so as they may become *Easie*.

'Whereas, if such *knowing Masters*, would be so *kind* to their '*Fellow-Creatures*, as to *Reveal* and *Discover* their *Knowledge* and '*Experience* (whilst *They Liv'd*) more *freely*, or at least leave it be-'hind them to be published to the world for a *Common Good* after 'their *Decease*, it would much redound to the *facilitating* of the '*Art*, and *Gratifying* of *Posterity*.

'Which by the *Grace of God* I will make my *Business* to do, ac-'cording to my *Best Abilities*, and *Understanding in the Art*.

'*And if to th'* Purpose *it I shall not doe*,
'*Say*, Good-will *was not* wanting *thereunto*.

Thus

Thus much I think may be sufficient to gain *Belief*, that the *Lute* must needs have had such *Impediments*, by reason of which, it might well be accounted a *Hard Instrument*.

The which being taken away, I doubt not but it will appear both *Easie*, and *very Delightfull*.

Now I will give you some *Reasons* why it is become *Easie*; and is, by the *Increase of Strings*; which (although it may seem a *Riddle* to some) is most *True*.

The first Reason why the Lute is become Easie, yet a seeming Riddle.

And here you must take notice, that when we say a *Lute* of 12 *Strings*, there are but 6; and likewise a *Lute* of 24 *Strings*, there are but 12, (as to *substantial Use*.)

For we always *Tune and strike two Strings together as one*.

So that in the *Old Time* upon their *Lutes* of 12 *Strings* (as to use) they had but 6: Therefore were they constrain'd to extreme *hard*, *cross*, and *wringing Stops*, both above and below upon the *Finger-board*.

Yea, such *Stops* have I seen, that I do still wonder how a *Mans Hand* could *stretch* to *perform* some of them, and with such *swiftness of Time* as has been set down.

Whereas *Now*, by the Addition of *six Ranks of Strings*, *All those hard cross-grain'd Stops* are *undone*, and brought to a *Natural Form*, and *Aptitude for the Hand*; And are so very *Easie*, that an *Ingenious Child* in *half an hours time*, may readily *Form its Hand* to the *whole Number of Hard Stops*, ordinarily in use, and generally *Requirable* for the necessary scope of *Lute-play*.

A Child in half an hour able to perform the hardest stops upon the Lute.

The which I shall most plainly *Demonstrate*, when I come to inform the *Learner* and set down the *Rudiments thereof*.

Again, There is found by *Experience* a *Better* manner of *Laying our Lutes*, (as we term it) which is done, by causing the *Finger-board*, 1. to lye a little *Round*, or *Up* in the *middle*; as also that the *Bridge* (answerably) *rise a little Round* to it.

A second Reason why easier, in 3 Respects.

Then 2dly. to lay the *Strings so close* to the *Finger-board*, that the Strings may almost seem to *touch* the *first Fret*. This is call'd *Laying of a Lute Fine*, when all the *Strings* lye near the *Frets*.

3dly. Laying the *Ranks of Strings* so *carefully*, that the *Pairs* may be conveniently *Near*, and the *Ranks pritty wide*.

By which means we have a more ready and certain *Command* over them, for *neat* and *clean Play*.

These things were not in the *Old Lutes* so *regarded*, as may still appear by many of *Them*, yet to be met withall.

'The *Instrument-makers* were not *Then acquainted* with *That* '*Secret*, which assuredly is such an extraordinary *Great Advan-* 'tage to the *Hand*; That if *Two Equal Players* of a years standing, Note. 'should either of them take up a *several Lute*, the one *well Lay'd*, 'and order'd as I have described; and the other *Ill Lay'd*, (as were 'generally the *Old Lutes*) it would be judg'd by their *difference* in 'Play, that the *One* having learn'd a *Year*, the *Other* had not learn'd 'above a *Quarter*.

'This I do assure you is a most *Certain Truth*.

'Therefore you may very well conclude from these *Reasons*

Whence the name of Hardneſs is deriv'd.

'only, there muſt needs be a *Great Facility* in Playing upon *Theſe* '*Lutes* of *Our Time*, more than upon *Thoſe* of the *Old Time*: From 'whence hath come, and ſtill remains *moſt Falſly*, the name of '*Hardneſs*.

Now beſides all *Theſe Reaſons for Advantage and Eaſineſs*, (which I doubt not but do ſeem apparent to the Reader) being only in the *Inſtrument*, which *Time* and *Experience* hath *reformed*;

Advantages from the Artiſt included.

It will not be unreaſonable to conclude, but that there are, or may be likewiſe ſeveral *other Advantages* from the *Artiſt*, whereby the Work may be made more *Eaſie*.

Otherwiſe we have laboured many years in *Vain*, which would be too great a *Diſparagement* unto us of *This preſent Age* to be *Guilty* of; ſince it is generally ſeen and known, that in *All Arts*, *Time* and *Experience* finds out more *Compendious* and *Ready ways* to *perfect* and *accompliſh* their *Works* in, than was known in the *Beginning* and *Infancy* of *Arts*.

Some of them named.

I will nominate ſome *Particulars* here in reference to the *Great Benefit* of the *Scholar*, and towards the facilitating of the *Work*.

The Firſt ſhall be, I would (by all means) that the *Scholar* be taught to *String* his *Inſtrument*, with *Good* and *True Strings*; alſo to *Fret* it, and to know when the *Frets* ſtand *Right* or *Wrong*, which may be eaſily and quickly done.

Secondly, That the *Scholar* be taught (ſo ſoon as poſſibly may be) to *Tune* the *Lute*, which likewiſe may in a reaſonable *Time* be done.

A woſull miſchief to Learners.

For, the want of ſuch *Skill*, is not only a great *Diſcouragement* to the *Learners*, and alſo a great *Hindrance* to their *Proficiency*; but is a *Grand Cauſe* of much *Corruption* of the *True Diſtinguiſhing-Muſical-Faculty* of their *Ear*.

For, long and much uſe of Playing with an *Inſtrument out of Tune*, does habituate and wont them ſo to *Falſe Sounds*, that at laſt they grow *Careleſs*, and ſcarcely ever after become *Good* and *Accurate Tuners*.

This I have prov'd by *Experience*.

The Helps to *All This* I ſhall ſet down in its proper place, when I come to *Inſtruct* my *Scholar* in the *Documents* of *Lute-play*.

CHAP.

CHAP. II.

NOw after all this that hath been said, I cannot but hope that *Those* many *False* and *Ignorant Out-cries* against the *Lute* will be laid aside, and deem'd (as indeed they are) *False*.

I will here *Name* some of *Them*;

First, That it is the *Hardest Instrument* in the *World*.

Secondly, That it will take up the Time of an *Apprenticeship* to play *well* upon *It*.

Common Aspersions upon the Lute.

Thirdly, That it makes *Young People* grow *awry*.

Fourthly, That it is a very *Chargeable Instrument* to keep; so that one had as good keep a *Horse* as a *Lute*, for *Cost*.

Fifthly, That it is a *Womans Instrument*.

Sixthly, and Lastly, (which is the most *Childish* of all the rest) It is *out of Fashion*.

I will here give a *short* (but *True*) *Answer* to each of *These Aspersions*.

And as to the First, *viz.* that it is the *Hardest Instrument*, *&c.* I suppose my *former Reasons* may sufficiently convince any *Reasonable Person* of the *contrary*; However (in that *This* is the *main Objection*) I will spend a little more *labour* against *it*, than against any of the *Rest*; And doubt not but so clearly to *Rectifie* that *Errour*, that whosoever will rightly consider what I shall here *write* concerning it, will never more give *Credit* to that *Flim-Flam-Ignorant* saying of the *Vulgar*.

The first Aspersion answered.

To which purpose I will make a *Comparison* betwixt the *Lute* and the *Viol*.

The *Viol* is confess'd to be a *Plausible Instrument*; and no *Affrightment* to any *Person* to undertake *it*; and in a *short time* they *do much* upon it.

The Lute is prov'd as Easie, as is the Viol, by Reason.

Now that the *Lute* must needs be so *Easie* as the *Viol*, examine them *Both* after This *Right manner*, by way of *Comparison*; not comparing the *Musick* of *the one* with the *Musick* of *the other*, for that is confess'd by *All* in *General*, that the LUTE IS THE RAREST AND MOST EXCELLENT PORTABLE INSTRUMENT IN THE WORLD, but barely as they are *Instruments*, and as to the performance upon either.

And in such a *Comparison* we must consider, *what* it is that makes an *Instrument* of Strings *Hard* or *Easie*.

What makes an Instrument of Strings hard or easie.

The Answer to which must be, *The Number of Strings*, and the *Grasping*, or *Stopping* of *That Number*. Well then;

The *Viol* hath *six Strings*, which are all used in *Grasping* or *Stopping*.

The Comparison between the Lute and the Viol.

The *Lute* likewise hath but *six Strings*, which are used in *Grasping* or *Stopping*; For although it have 12 *Strings*, all the other *Ranks* of *Basses* are not used at all in Stopping: But only struck *open* with the *Thumb*, which serve both to *Amplifie* the *Harmony*, as also very much to *facilitate* the *Stops* or *Grasps* of those other six Strings.

Now if *This* be *True*, (as I appeal to *All* the *Experienc'd Men* in our *Quality*, whether *This* be not *Truly* declared;) How then muſt it not needs be, but that the *Lute* is as *Eaſie* as the *Viol?*

But to *This* I know it will be preſently objected, That *Thoſe Baſſes* are very *Hard* to be *Hit*, ſo that the *Lute* muſt needs be *Harder* thereby.

To which I anſwer, *No.* But on the contrary, the *Lute-play* is made *far more Eaſie* (in its general ſcope) thereby, as I ſhall make appear.

Now therefore that you may perceive what an *Eaſie* matter it is, (*viz.*) to *Hit thoſe ſix Baſſes*, (which Thing in all my whole Progreſs of *Teaching* (Young or Old) ſeldom or never was above *One quarter of an Hours work*;)

And to make you underſtand the *Eaſineſs* of it, conſider it thus, in a plain and homely *Compariſon*, viz.

An apt Compariſon.

Suppoſe you had *Fix'd* before you upon a *Table*, *ſix or ſeven Ranks of Strings*, in that nature as *Country-People* (many of them) have at the end of ſome *Cupboards*, faſtned on with *Nails* at each end; And ſo, lifted up a little from the *Table* or *Cupboard* with ſmall *Stones* or *Sticks*, to cauſe them to riſe and ſound from the Wood.

How *eaſily*, I ſay, could not any *Ingenuous Child* ſtrike *Thoſe ſix or ſeven Ranks* in *Order*; Firſt as reſembling the *Bells*, and then with as little trouble ſtrike them *out of Order* into *Changes*; And ſo preſently be able (looking off) to do the ſame? I ſay, He or She who could not do ſuch a thing pritty perfectly in *leſs than a quarter of an hour*, either would have a very Ill opinion of *Themſelves* for *Blockiſhneſs* or *Doltiſhneſs*, or had cauſe enough ſo to have.

Now the Truth is, thoſe *ſix Ranks* of the *Lute Baſſes* (which are never ſtopt) have no other manner of uſe than thoſe upon the *Country-Peoples Cupboards.*

Nay it ſhall appear, they muſt needs be *Eaſier* to *Hit certain* than ſuch like of the *Cupboard*; becauſe the *Country-People* do it without a *Rule* (and yet by *Habit*) *well enough*; whereas we have an *Infallible Rule* by which we can ſcarcely *miſs*, except on purpoſe; which is, the ſetting down of the *Little Finger* in a certain place by the *Bridge*, ſo that with *opening* the *Hand* by way of *Span*, we aſcertain our ſelves (after a little uſe) with the *Thumb* to reach to what *Baſs* we pleaſe, without the leaſt *impediment* to any our other *Performances.*

And now methinks I hear ſome ſay, you will make the *Lute too Eaſie*, if you go on in this manner.

Half the Performance of the *Right Hand*

Why, truly I cannot tell how to ſpeak otherwiſe than *True:* It is even ſo, and no otherwiſe; And which to do, is *Half* the *performance* of the *Right Hand*; And the other *Half*, which is to be performed with the *Two Fore-fingers*, is (upon the matter) as *Eaſie*, if not *Eaſier:* So that there you have *Half Lute-play* already ſet forth.

The whole.

But I ſhall begin my *Work* out of *Order*; therefore I will break off

off *This Diſcourſe*, and deſire your *Patience* till I come *orderly* unto it; And then if you will but give me the *Attentive Reading*, as alſo laying what you read to your *Reaſon* and *Conſideration*, I do not doubt but I ſhall be the occaſion of *many Good Luteniſts*.

Several Aſperſions againſt the Lute anſwered.

Now by what has been here declared, how can any Rational man think *the Lute the Hardeſt Inſtrument in the World?* or that it is not, as I have explain'd it to be, *Full as Eaſie* as the *Viol?*

I wiſh I were to try it out with any man for a Conſiderable Wager, to ſee what we could bring a couple of Scholars unto (one upon the Lute, and the other upon the Viol) in the ſpace but of one Quarter of a Year.

But here I deſire that none will make a *Bad Conſtruction* of *This* my ſeeming *Challenge*; For I *Challenge None*: neither will any, I hope, take *it* as an *Affront*, for truly I mean no ſuch thing; But only for the *Lutes ſake*, I ſay, *If I were Challeng'd* in ſuch a way, to try if I would *make Good* what I have thus ſet down here concerning the Lute; *I ſhould very gladly imbrace the Challenge, (as I ſaid) for the Lutes ſake, and the Lovers thereof, that it ſhould be ſeen I do affirm nothing, but what I would make Good by ſuch an Adventure.*

Thus much againſt the *Firſt Aſperſion*, viz. *That the Lute is a Hard Inſtrument.*

The ſecond Aſperſion, and the Anſwer to it.

That the *Lute* will take up the *Time* of an *Apprenticeſhip*, before one can *Play well* upon it, is a very *Falſe Aſperſion*, and a manifeſt *Injury* done both unto *It*, and to all the *Lovers of It*: As by many years *Experience* I can *Juſtifie*, and by eminent *Performances* upon that *Inſtrument* by divers very *Worthy Perſons*; ſeveral ſuch at this preſent remaining in our Univerſity of *Cambridge*, who have not been at *It* from their firſt undertaking yet a full Year; and in *one Quarter of a Year* could play extremely well, even to *Admiration*.

I ſhall forbear here to *Name Them*, leſt I may (in ſo doing without their *conſent*) give an occaſion of *Offence*.

A moſt abſolute and ſufficient proof of the Lutes eaſineſs, &c.

However in that *This* may be taken as an *Excuſe*, and in that I have undertaken to prove the *Falſity* of the *Lutes Aſperſions*, I will take the *liberty* of naming *One Perſon* as a ſufficient *proof* to this purpoſe, who is my *Youngeſt Son*, (named *John Mace*;) And has very *lately* undertaken both the *Lute* and *Viol*, contrary to my expectation or knowledge, till of late; nor have I *Aſſiſted Him* much in either, ſince I knew *His drift*.

But as to *His Performance* upon the *Lute*, I do here moſt ſolemnly and really affirm, I have not *taught* him, nor ſpent ſo much time with him in the way of *teaching*, as in the whole (ſince his firſt beginning with it) will make up the quantity of *one Day*; (if I ſhould ſay *half a Day*, I am aſſured I *Lye not.*)

This was writ in the year 1672.

The *Chief Advantage he has had towards it*, has been the *Peruſal of This my Work ſince I made it*: And at *Chriſtmaſs* laſt was a Twelve-month, *viz.* 1671. there was not one word of it writ; but ſince that time wholly *Compos'd* thus as you ſee.

This

This *Young man* (my *Son*) has been indeed very *Inquiſitive* concerning the *Nature* of my *Work*, and has ſo far *Div'd* into *It*, as (to ſpeak *modeſtly*, yet *truly* of him) I believe he *underſtands* it ſo *ſufficiently*, and has gain'd a Hand upon the *Lute* ſo *Notably*, for his *ſhort time* of *Inſpection*, that let whomſoever pleaſe (to inform *Themſelves* of the *Truth* of what I have here writ) *Call him out for My Witneſs*; who I hope (and doubt not but in a *ſhort time*) will make as *Able a Maſter-Teacher* both upon the *Lute* and *Viol*, as need to *Undertake Them.*

I muſt be *Pardon'd* for *This* my ſo *ſtrange*, and *ſeeming-Boaſting way* in *His Commendations*; yet I neither *Boaſt*, nor purpoſely ſpeak in *His Commendations*; only for the *Lutes*, and *Truths ſake*, (having, amongſt many, none I may make ſo *bold* with as I may with *Him*) I do in this manner *atteſt* (by *This Proof*) the extreme *Falſity* of *This ſecond Aſperſion* upon *It*, viz. That *One muſt be an Apprenticeſhip at It before they can Play well:* which is ſo abſolutely *Falſe*, *That I do ſtill affirm, that an Ingenuous Child may be made to Play very well in one Quarter of a Year.*

Let thus much ſuffice to *Contradict* ſo *Groſs a Miſtake.*

The third Aſperſion anſwered.

The *Third Aſperſion* upon the *Lute* is, *That it cauſeth Young Folks to grow awry.*

To *This* I can only ſay, That in my whole Time *I yet never knew one Perſon, Young or Old, that grew Awry by That Undertaking.*

Yet do believe it is *poſſible*, if (through their own *Negligence*, and their *Teachers Diſregard*, and *Unskilfulneſs*) they be ſuffer'd to *Practiſe* in an *Ill and wrong Poſture.*

So may they do by ſeveral other *Exerciſes* and *Imployments*, (which is often ſeen.)

But let *Them* be firſt ſet *Right* to the *Lute*, *according to ſuch Directions as hereafter I ſhall ſet down, it ſhall be impoſſible for any Perſon to grow Awry by Lute-play.*

This *Aſperſion* I doubt not but will appear *Falſe*, *like All the Reſt*, when you ſhall (with your *Reaſon*) *conſider of the Exactneſs of my Rules and Order.*

The fourth Aſperſion anſwered.

That one had as good keep a Horſe (for Coſt) as a Lute, is the *Fourth Objection.*

This likewiſe is ſo *Groſs an Errour*, that I have *diſprov'd it all my Life long*; and which *All* my *Scholars* will *affirm*, if need were; of whom I never took more than *five ſhillings the Quarter to maintain each Lute with Strings*; only for the *firſt Stringing I ever took ten ſhillings.*

I do confeſs *Thoſe* who will be *Prodigal*, and *Extraordinary Curious*, may ſpend as much as may *maintain two or three Horſes, and Men to Ride upon them too*, if they pleaſe.

But 20 *s. per Ann.* is an *Ordinary Charge*; and much *more* they *need not ſpend*, to practiſe very hard.

The fifth Aſperſion anſwered.

The *Fifth Aſperſion* is, *That it is a Womans Inſtrument.*

If *This* were *True*, I cannot underſtand why *It* ſhould ſuffer any *Diſparagement* for *That*; but rather that *It* ſhould have the more *Reputation* and *Honour.*

I ſuppoſe I need not make any *Arguments* to prove *That.*

But according to *Their Sence of Aſperſion, I deny it to be a Womans Inſtrument* ſo, as by *That means It* ſhall become *leſs Fit for the Uſe of a Man.*

For if by *That Saying They* would inſinuate, That it is a *Weak, Feeble, Soft Inſtrument*, as to the ſound; what can that ſignifie whereby to make it a *Womans Inſtrument more than a Mans?*

But whereas firſt they ſay, *It is the Hardeſt Inſtrument in the World*; That ſhews *They Contradict Themſelves* in *This* particular; and conclude by *That Saying, It cannot* ſo properly be called a *Womans Inſtrument*, in regard *They* are the *Weaker Veſſels*; and therefore *not* ſo *Fit* to ſet upon and attempt the *Maſtery of Things of ſuch Difficulty.*

Therefore if ſtill *They* will needs put it upon the *Woman*, I ſay, *the more ſhame for Them*; And ſo much for *That.*

Now Laſtly, whereas *They moſt Sillily ſay, It is out of Faſhion.* The ſixth Aſperſion anſwered.

I ſay, the *Greater Pity*, and ſtill the *Greater ſhame* for a *Man* to Refuſe the *Uſe* of the *moſt Excellent Thing in Its kind*; and eſpecially, *Becauſe it is out of Faſhion!* which, although it be *Thus Aſpers'd*, (as I have here mentioned) by the *Ignorant* and *Inconſiderate*, yet notwithſtanding *It* has *This General Applauſe* and *Praiſe*, viz. THAT IT IS THE BEST MUSICK IN THE WORLD.

This is acknowledg'd by *All* who are men of *Knowledge* and *Experience* in the *Art*, (unprejudic'd;) and if together with *This* ſo *High*, ſo *True*, ſo *Deſerved* and moſt *Uncontrolable Commendations*, it ſhall *alſo* appear (by *This* my *Faithfull* and *Well-intended Work*) *Eaſie*, yea *Very-very Eaſie*; there is no doubt but *It* will come into *Faſhion* again with *All wiſe Folks.*

Thus having (I hope) to full ſatisfaction explained the *Matter*, I doubt not but the *Lute* henceforward will be more look'd after and eſteemed than of late years it has been.

I will now draw nearer to *The Work it ſelf*, and provide my *Scholar* with a *Fit and Good Inſtrument.*

CHAP.

Chap. III.

First provide a good and fit fiz'd Lute.

THe first thing to be thought upon before you begin to *Learn*, must be to get a *Good Lute*, and of a *Fit Size* for your Hand: In reference to which I shall give this *Advice*, by *These Directions* following.

A common Errour in Learners.

It is very usual with many, at the first to make *shift* with almost any *Instrument* for a *Tryal*, (as they say) be it never so *Bad* or *Unfit*.

Now I must assure *Them*, who do so, do themselves *much Wrong*, and to their great *prejudice*; as by *Experience* I have proved.

For I have known some *Young Persons* so *Discouraged*, under the Sence and Inconvenience of a *Bad* and *Ill-contriv'd Instrument*, that in short time they have grown *Out of Love with their Undertaking, and have indeed been so quite Discouraged Thereby, that they have wholly left it off, and never Return'd again*; whereas others on the contrary, who have had *Apt* and *Good Instruments*, have come on exceeding *Delightfully* to *Themselves*, their *Teachers*, and *Others*.

I shall therefore *advise* All Learners, *At First* to provide them with *Good Instruments*; and then they will proceed *Chearfully*.

How to know and chuse a good Lute.

Now to know a *Good Instrument*, is something *Hard* for a *Young Scholar*; therefore he must take the *Advice* of some *Friend* who hath Skill. Yet for his better *Information*, I shall give him some *General Hints* and *Signs* how he shall *know a Good one*.

First, know that an *Old Lute* is better than a *New one*: Then, *The Venice Lutes* are commonly *Good*; which you shall know by the writing within, right against the Knot, with the *Author's Name*.

Laux Maller Lutes the best.

There are diversities of *Mens Names* in *Lutes*; but the *Chief Name* we most esteem, is *Laux Maller*, ever written with *Text Letters*: *Two* of which *Lutes* I have seen (pittifull *Old*, *Batter'd*, *Crack'd Things*) valued at 100 *l. a piece*.

Mr. *Gootiere*, the *Famous Luteniſt* in *His Time*, shew'd me *One* of *Them*, which the *King* paid 100 *l.* for.

A true Story of a Lute.

And Mr. *Edw. Jones* (one of Mr. *Gootiere's Scholars*) had the other, which *He so valued*; And made a *Bargain* with a *Merchant*, who desired to have *It* with him in *His Travels*, (for his *Experience*;) And if *He lik'd It* when he returned, was to give Mr. *Jones* 100 *l.* for *It*; But if he *Refus'd* it at the *Price* set, he was to return the *Lute safe*, and to pay 20 *l. for His Experience and Use of It, for that Journey*.

I have often seen *Lutes* of *three* or *four pounds* price, *far more Illustrious* and *Taking*, to a common Eye.

Therefore I say, it is a *Difficult Thing* for an *unexperienc'd Person* to *Chuse a Good Lute*.

The next thing to be observed is, the *Shape of the Lute*.

The

The *Shape* generally eſteemed, is the *Pearl-Mould*; yet I have known very excellent *Good Ones* of *ſeveral Shapes* or *Moulds:* But I do acknowledge for conſtancy, the *Pearl-Mould is Beſt*, both for *Sound*, and *Comlineſs*, as alſo for the more conveniency in *holding* or *uſing*. The beſt ſhape of a Lute.

Then again obſerve the *Number of Ribbs*.

The Compleat Number (moſt eſteemed) is *Nine*; yet there are very *Good Ones* of ſeveral Numbers. How many Ribbs beſt.

Next, what *Wood is Beſt* for the *Ribbs*.

The *Air-wood* is abſolutely the *Beſt*. What Wood beſt.

And next to that, *Our Engliſh Maple*.

But there are very *Good Lutes* of ſeveral *Woods*; as *Plum-Tree*, *Pear-Tree*, *Yew*, *Roſemary-Air*, *Aſh*, *Ebony*, and *Ivory*, &c. The two laſt (though moſt *Coſtly*, and *Taking* to a common Eye) are the *worſt*.

Next, obſerve the *Colour*; which is the *Dark-black-reddiſh-Colour*; though I believe it contributes nothing at all to the *ſound*; only the *Beſt Authors* did uſe to lay on *That Colour*, eſpecially *Laux Maller*. What Colour beſt.

Thus much for the *Choice* of your *Lutes* by the *Back-ſides*.

Then for the *Bellies*, make choice of the *fineſt-grain'd Wood* you can, free from *Knots* or *Obſtructions*, which you may eaſily perceive to hinder the *Grain* of the *Belly* for *Running ſmooth* to your *Eye*, as it were by ſmall Strings or Threads of Wood from the *Bridge* upward, &c. The choice of the Belly of a Lute.

The *Beſt Wood* is call'd *Cullin-cliff*; and is no other than the fineſt ſort of *Firr*, and the choiceſt part of *That Firr*.

I have ſeen ſome of *Cyprus very Good*, but none like the *Cullin-cliff*.

The *Knot* or *Roſe* in the *Lute Belly*, would be *little*, and *ſmoothly cut*. The Knot or Roſe.

If there be any *Cracks* in *Back* or *Belly*, let not them trouble you, except *They* be *Croſs-wayes*; *Thoſe* are to be *diſliked:* But if *Long-wayes* with the *Grain* of the *Wood*, it makes no great matter, ſo as they be *neatly* and *well glewed* together again.

And before you part from the *Belly*, try whether the *Barrs* (which are within, to ſtrengthen and keep *It ſtraite and tite*) be *all faſt*; which you may do, by gently knocking the *Belly* all along, round about, and then in the midſt, with one of your *Knuckels*; and if any thing be either *looſe* in *It*, or *about It*, you may eaſily perceive *It*, by a little *Fuzzing* or *Hizzing*; but if all be *ſound*, you ſhall hear nothing but a *Tight-plump* and *Twanking-knock*. The Barrs.

Then laſtly about the *Belly*, ſee that the *Bridge* be *cloſe*, *Trimly* and *firmly Glew'd* to the *Belly*, without any the leaſt ſign of *parting:* For if it begin never ſo little to *part*, you ſhall be ſure (the next *moiſt ſeaſon*, if you leave it *abroad*, eſpecially in a *damp room*) to have *It come off*, and ſo endanger the *Belly*, in *bringing ſome part of It along with it*, which is a common decay in many a *Good Lute*. The Bridge, and its dangers.

After you have thus ſurvey'd the *Back* and *Belly*, caſt your Eye up towards the *Neck* and *Heads*;

The length and thickneſs of the Neck.

And in the *Neck* obſerve the *Length* thereof, which you ſhall know to be *Good* or *Bad*, according to the *Number of Frets It* carries: If it carry leſs then *Nine*, it is *too ſhort*; and if *more*, it is *too long*: Therefore *Nine* is eſteemed the *Beſt Number* of a *True-ſiz'd Neck*.

Yet I had rather have a *Neck too long*, than *too ſhort*:

For if it be *too long*, (in which are *two Inconveniences*, viz. the one will cauſe *Strings* to *break* too faſt, the other makes the *diſtances* of the *Frets too wide*) I can *cut that Neck ſhorter*, without any *Inconvenience* at all to the *Inſtrument*; But if it be *too ſhort*, there is no *Handſome Remedy* but to have a *New Neck*.

Again, the *Neck* would not be over *Thick* or *Gouty*, to cauſe too great an *Extention* in the *opening* of the *Hand*, in the *Graſp* or *Uſe* of *It*; which will be *unpleaſant* to the *Practitioner*.

About an *Inch Thick* at the *firſt Fret*, is a *good* ſcantling for an *ordinary ſiz'd Lute*, and ſo *increaſing* in *Thickneſs* almoſt inſenſibly down to the *laſt Fret*.

But for my own part, I did not care how *Thin* it were, provided it were ſo *ſtrong*, as (by the ſtrength of the *Strings* pulling) it did not come *forwards*, by which means many a *Lute* is cauſed to *Lye too Courſe*.

The Finger-board to lye Round.

The *Finger-board* is the next thing to be minded; which would be made of *Hard Wood*, of which *Ebony* is both *Handſomeſt* and the *Beſt*.

See that it be not *Joynted* or *Pieced* upon the *very Edges*, which if they be, (as ſometimes they are) will hinder the *Frets* from running *ſmoothly*, when you have occaſion to put them *on*, or *move* them.

Again, obſerve how *It lyes*, whether *Flat*, or a little *Round* under the *Frets*, from the *Treble* to the *5th. or 6th. Strings*.

If it lye *Flat*, it lyes *Not well*; which was the *General Fault* of the *Old Work-men a hundred years ago*, and ſince; till of later Times we find that a *Round-laid Finger-board*, is a *Great Advantage to the eaſie ſtopping of a String*, eſpecially in *Croſs-ſtops*.

The two Heads.

The next things you are to view are the *Two Heads*, the one *Turned back*, which muſt carry 16 *Strings*, (accounting the *Treble Peg double*) and the *Upright Head* muſt carry 8; all which make a 24-*Strung-Lute*.

The more *neat Thoſe Heads* are wrought, the more *Commendable*; Yet they adde *nothing* to the *Sound*, but it is the *Back* and *Belly*, which *Principally* give the *Sound*; and we uſe to ſay, the *Belly is the Chief producer thereof*.

The Pegs the greateſt trouble about an Inſtrument.

Then look well unto the *Pegs*, that *They* be *Truly Fitted*; for if *They* be *not*, you will find more *Trouble* by reaſon of *Them*, than by any *other Thing* about the *Lute*.

The firſt thing you muſt obſerve is, whether *They* be *exactly Fitted* at *both ends*, that is, that they *Bite equally ſtiff* at *both Holes*; for if they be *ſlack* at *one Hole*, and *ſtiff* at the *other*, they will

will constantly be *slipping*, and so the *Tuner loseth much Labour and Time.*

And you must know, that from the *Badness* of the *Pegs*, arise several *Inconveniences*;

The first I have named, *viz.* the *Loss of Labour.*

7 Inconveniences attending them.

The 2d. is, the *Loss of Time*; for I have known some so extreme *long* in *Tuning their Lutes and Viols*, by reason only of *Bad Pegs*, that *They* have wearied out their *Auditors before they began to Play.*

A 3d. *Inconvenience* is, that oftentimes, if a *High-stretch'd small String* happen to *slip down*, it is in great danger to *break* at the next *winding up*, especially in *wet moist weather*, and that *It* have been long *slack.*

The 4th. is, that when a *String* hath been *slipt slack*, it will not *stand in Tune*, under many *Amendments*; for it is continually in *stretching it self*, till it come to *Its highest stretch.*

A 5th. is, that in the midst of a *Consort*, *All* the *Company* must *leave off*, because of some *Eminent String slipping.*

A 6th. is, that sometimes ye shall have such a *Rap* upon the *Knuckels*, by a *sharp-edg'd Peg*, and a *stiff strong String*, that the very *Skin* will be *taken off.*

And 7thly. It is oftentimes an occasion of the *Thrusting off the Treble-Peg-Nut*, and sometime of the *Upper long Head*;

And I have seen the *Neck* of an *Old Viol*, *thrust off into two pieces*, by reason of the *Badness* of the *Pegs*, meerly with the *Anger and hasty Choller* of *Him* that has been *Tuning.*

Now I say that *These* are very *Great Inconveniences*, and do adde much to the *Trouble* and *Hardness* of the *Instrument.*

I shall therefore inform you how ye may *Help All These* with *Ease*; viz. *Thus.*

When you perceive any *Peg* to be troubled with the *slippery Disease*, assure your self he will never grow better of *Himself*, without some of *Your Care*; therefore take *Him out*, and *examine* the *Cause.*

For there are *Three Causes* of a *Pegs slipping*;

Three Causes of a Pegs slipping.

The *One* is, the not *equal Fitting* or *Biting* at *both the Holes*; therefore you must observe at which *Hole it bites least*; for if it *bite hard* at the *wide Hole*, which is the thickest part of your *Peg*, and *slack* at the other, then your *String* will constantly *slip down*, so soon as the *Peg* or *Hole* is *worn smooth.*

The first Cause.

But if it *bite hard* at the *small end*, and *slack* at the *great*, it will not so often *slip*, but many times cause your *Peg* to *twist in pieces.*

Now the *Remedy* for all this, is only to *scrape* the *Peg* a little *smaller* at the end which is *too Thick*, so long, till upon *Tryal* you find that *It bite at both ends a-like.*

Another cause of a *Pegs slipping* is, when both ends are equal, yet both the *Peg* and the *Holes* are *worn smooth*, (being made of *soft Wood*;) wherefore so near as you can have all your *Pegs* of *Hard Wood*, (and without *Sap*) as of *Plum-Tree*, *Box*, or *Ebony*, &c.

The second Cause.

The *Remedy* for *This Inconvenience*, is only to *ſcrape* the *Peg* at both ends a little, and then *rub* it at the *two biting places* with a piece of *Chalk*, and then *It will ſtick faſt.*

The third Cauſe.

A third and very *Common Cauſe*, is from the *putting on of the String*, which although the *Pegs* be never ſo *well Fitted* and *Good*; yet if the *String* be put on ſo, that in the *twiſting about the Peg* at either end, the *String lye too near the Cheeks* of the *Pin-holes*, it hinders the *Peg* from *biting.*

And I have often ſeen ſome *Fumblers*, *Fret* and *Vex Themſelves* a quarter of an hour or more, to *faſten* ſuch a *Peg*, and when 'twas done, by and by *ſlip again*; And ſo *Ignorant* have *They* been of the *Cauſe*, that they have not ſo much as *try'd* to ſee if it might be *mended*, but *Cry out*, *Oh here's a baſe Peg*, or ſomething like it.

Now the *Remedy* for *This* is the *Eaſieſt of all*, and lies only in the *Care* of the *Putter on* of the *String*, to ſee that it lye wholly *Clear from both the ſides.*

And take *This Rule* along with you, never to *twiſt too much String upon the Peg.*

The common Deſtruction of a good String.

This *fault* of the *Putter on* is very often the *Deſtruction of a Good String*, than which, a man had better ſometimes *loſe a Shilling*: For the *Trebles*, and *Seconds*, (which are the moſt *Chargeable* and *Breaking Strings*) come where you will, you ſhall find *Them* moſt commonly *cloſe and hard wound up to the Cheek of the Peg-holes*, by which means the *String* is ſo *pinch'd* and *ſqueez'd*, that it is not *Long-liv'd* after; And then they *Cry out*, *Oh theſe are baſe rotten Strings*, &c.

I have inſiſted the longer upon *Theſe Inconveniences* of the *Pegs*, becauſe I know they are ſo generally *Common*: And indeed if regarded, they will contribute *much eaſe and pleaſure* to *All*, but eſpecially to *Learners.*

I have now run through all the particular parts of the *Out-ſide* of the *Lute*, excepting the *Five Nutts*, which the *Strings lye upon*; And on purpoſe I have let them alone till *Now* in the *laſt place*, becauſe they ſo neceſſarily relate to the *Stringing of the Lute*, which is the next thing to be done.

The ordering of the Five Nutts.

And as to *Thoſe Nutts*, there is not much to be ſaid concerning *Them*; yet ſo much, as cannot be left unſaid without a *Great Defect* to the *Buſineſs.*

Firſt then, they are moſt generally made of *Ivory*, (which is *Beſt*) and do require a *Curious Care* in the accurate *Laying*, and *Notching* of *Them*, according to the right *Diſtances* between *Ranks* and *Ranks*, *Pairs* and *Pairs*; A *Rule* for which take *Thus.*

Firſt you muſt lay your *Long Nutt* (which muſt carry *ſeven Ranks of Strings*, beſides the *Treble String*) in a *Notch* cut out of the *Plate* of the *Finger-board*, *fit* for *Its proportion*, and ſo *neatly*, that the *Top* of the *Neck* of the *Lute*, and the *Top* of the *Nutt*, may *joyn equally-even* in all *that ſame length*, to the end that the *Strings* which muſt be twiſted upon the *Pegs*, may *lye ſmooth* upon that part of the *Flatneſs of the Neck*, immediately *joyning to the Nutt*; which

which will secure the *Strings* from being *Cut* with the *sharpness* of the *Edge of the Nutt.*

Then after it is thus *Truly Layd*, you must cast for the *True Laying* and *Dividing* the *Ranks* of the *Strings.*

To the doing of which, you must first of all take a *Treble String*, and *fasten it* in the *first Hole* of the *Bridge*, (which is for the *Treble String*;) then bring *that String* up to the *Treble Nutt* or *Peg*, and there hold *It* in your *Left hand* in such a place, as *It* may *lye all along* within a *little less than a quarter of an Inch* of the *outside* of the *Finger-board*; and when it so *lyes*, take a *Knife* and make a little *impression* upon the *Nutt*, just *under* the *String*, which must serve for your *Mark*, and must afterwards be *Filed down deep enough* for the *String* to *lye in*: But let that alone till you have first *marked the Places*, for all the *Strings to lye in*; which may be done with a *Pencill*, or a *Pen and Ink.* The best way to Rank the Strings truly.

After your *Treble Notch* is thus *marked*, then put on your *eighth String* (next) upon the *Bridge*, and draw it up to the *other end of the Nutt*, as you did the *Treble*, and so make *Its mark.*

Thus then having the *Two Extremes* of your *Nutt*, it will be easie to *mark out the Places* for all the *rest proportionably.*

Yet observing, that the *Pairs* of the *2ds*, *3ds*, *4ths*, and *5ths*, would be a *very little closer together*, than those of the *6ths*, *7ths*, and *8ths.* The reason I give is, because they are always in the use of *stopping*, and so may the more *easily* be *stopp'd close*, *clean*, and *sure*, than if they lay *wider.*

But here you must Note of what *Length* the *Nutt* should be.

The *Length of the Nutt* of a *Full-siz'd Consort Lute*, fit for a *Mans Hand*, or a *Womans*, would be just *Two Inches*, *quarter and half quarter long*; and in a *Nutt* of *This* proportion, you will have *full scope* and *freedom* to lay your *Strings* so conveniently *wide*, that they shall all *speak Clear*, and your *stopping* will be *very Roomey and Large*; which is a mighty matter for *Clear and Good Play*: Yet too much *Room* is an *Inconvenience.* Of what *length* the *Long Nutt* should be.

But upon *Little-siz'd-Lutes*, for *Children*, or the like, the *Nutts* must be *shorter*, according to *Discretion* and *Proportion.*

Thus when you have *Mark'd*, and *Rank'd* all your *Strings*, and that you see the *Distances* please you *well*, then take *off* your *Nutt*, and with a *fine smooth File*, *cut* the *Notches* to a convenient *depth*, so that all your *Strings* may lye at an *even* and *equal height*, from the *Finger-board*, which would be about the thickness of a *Half-Crown*, or a little more; and will be a convenient *Height* to let the *Strings* have *scope* enough to *whirle* about with *clearness of Sound*, and not to touch the *First Fret.*

There is one thing more concerning the *Shape* of the *Nutt*, very considerable, for *ease* and *neat Performance* in *Lute-play*; viz. that *Care* be taken to *File* the *Nutt thinner a little towards the 3ds*, *2ds*, *and Treble*, than it is in the *farther part*: The *Player* will find much *advantage* in his *Play* by this very *Observation.* Note a great Conveniency towards *easie Play*, by the *Shape* of the *Nutt.*

Then, when your *Long Nutt* is thus far in *Order*, you must take *It* and *Polish It* very well, (but especially the *Notches*;) the which

How to Polliſh the Nutts.

which to do is *Thus*; *viz.* take a piece of *New Neats-Leather*, and a little *ſcrap'd Chalk wet* in *Spittle*, which with good *Pains* muſt be *Rubb'd* ſo long, till you be aſſur'd that the *Notches* at the *Bottom* be very *Smooth* and *Glib*, ſo that the *String* in the winding up may have no *Impediment* either in *Gauling*, or in *Sticking faſt* in the *Nutt*, which are very *Common Inconveniences*, to the *Loſs* of many a *Good String*.

Clear it with a *Dry Linen Cloath*.

This being done, you may proceed to the *Stringing your Lute*, which muſt have a *Peculiar Direction*.

Let your *Four little Nutts alone*, till you have Strung ſo far.

The Reaſon of the neceſſity of knowing theſe Things.

All *Theſe Things* which I have ſet down, (although I ſay you muſt do *Thus*, and *So*) are not properly a *Work* for *You* to do, (except you will be *Ingenuous* and *Mechanical*) but for the *Inſtrument-Maker*; And when ever you *Buy a Lute*, it ought to be *Thus Fitted*: Yet becauſe I know that ſometimes *Work-men* are *Careleſs*, and ſuffer *Inſtruments* to go out of their hands *Defective* in many ſuch reſpects; and alſo that I would have you *able* to *Judge* of *Theſe ſo neceſſary Concernments*, *Therefore* I have *Thus* given you *Information*, that thereby *You* may have any thing *amended*, before it comes *out of their Hands*.

As alſo, that many times you living in the *Country*, far from *Work-men*, may either *Your ſelf* be able to *mend* any ſuch *Fault*, or give *Directions* to ſome *Ingenuous Country Work-man* to *aſſiſt You Therein*.

CHAP. IV.

Concerning the Mechanical Order of the LUTE.

AND now I talk of living in the *Country*, it puts me in mind of *One very needfull Thing*, which whoſoever lives *far from Work-men*, and keeps a *Lute*, cannot be without the knowledge of, without extraordinary *Inconvenience*; which is, *How to take off a Lute Belly*, and *ſet it on again Compleatly*, and is a *Great Curioſity* to perform *well* and *neatly*.

A Lute Belly often in need to be taken off.

And you muſt know, that *once* in a *Year* or two, if you have not very *Good luck*, you will be conſtrained to have *It taken off*.

Becauſe the *Belly* being ſo very *Thin*, and only ſupported with ſix or ſeven *ſmall weak Barrs*, and by the conſtant *ſtretch* of the *Strings*, (which is a *Great ſtrength*) the *Belly* will commonly *Sink* upon the *Firſt Barr* next above the *Bridge*, but ſometimes upon *any other*, and ſo cauſe *It* to let go *Its hold* at the *ends* of the *Barr*, and then your *Lute* will *Jarr*, and *Grow unpleaſant*.

And if it be not timely *amended*, worſe *Inconveniences* will follow, which may endanger the *ſpoiling* of the *Belly*.

Therefore

Therefore when ever a *Barr* is *looſe*, let it be quickly *amended*, or preſently ſet your *Lute down to a Lower Pitch*, or *untwiſt your Strings*, and *Lay it by*, till you can get *It mended.*

Now therefore that you may know how to *Help your ſelf, by your ſelf*, or by your own *Directions* to any *Country Work-man*, as need ſhall be; I will *ſhew* you; and give you a *Reaſon* why.

For I have known a *Lute ſent* 50 *or* 60 *miles to be mended of a very ſmall miſchance*, (*ſcarce worth* 12 d. *for the mending*) *which beſides the Trouble, and coſt of Carriage, has been Broke all to pieces in the Return: So, farewell Lute, and all the Coſt.* Danger in ſending a Lute far to be mended.

This *Thing* therefore which I am about here to ſet down, is of ſuch *abſolute Neceſſity*, that 'tis fit for *all Perſons who keep Lutes, to be acquainted with it.*

The way unto it is *Thus:*

Firſt, you muſt be provided of ſome certain *little neceſſary Inſtruments* or *Tools*, fit for ſuch an *Undertaking.* Implements fit to be had always in readineſs.

The firſt may be a *Glew-Pot*, of about a *Pint*, made of *Lead.* 1. A Glew-Pot.

2dly. Have ever in readineſs ſome of the *Cleareſt and Beſt made Glew*, together with *Izing-glaſs*, (both which *mixt* together make the *Beſt Glew.*) 2. Glew and Izing-glaſs.

3dly. Let your *Smith* make you a *Four-ſquare Iron*, about the length of your *Middle Finger*, and about *three quarters of an Inch ſquare, Filed flat and ſmooth at one end*, and at the other let there be a *long Shank* (much like to a *Steel-ſtick*, but *Thicker*) with a *ſharp end* to run into ſome *Handle* of *Wood*, to hold it by; but if you had two of *Theſe*, the other about a *quarter ſo thick*, it were *better* for ſome *ſmall uſes.* 3. An Iron.

4thly. You muſt have a *Curious ſharp Chizzel*, about an *Inch broad*; but if you had *two* or *three*, you would find conveniency by them, ſome *broader* and *narrower.* 4. A Chizzel.

5thly. A *little Working-Knife*; *ſuch*, are moſt commonly made of pieces of *Broken-Good-Blades:* One of them faſtned into a pritty *Thick Haft* of *Wood* or *Bone*, leaving the *Blade* out about *two or three Inches*, and then *Grind* it down upont he *Back* to a very *ſharp Point*, and ſet to a *Good Edge*, it will ſerve you for many *Good Uſes*, either in *Cutting, Carving*, making *Pens*, &c. which is called a *Working-Knife.* 5. A Knife.

The 6th. is, a little *Three-ſquare File*, which muſt ſerve to make *Notches* in the *Nutts*, or *Ruff* and fit the *Pegs*, as need ſhall require. 6. A File.

The 7th. and laſt is an *Aul*, a pritty *ſtrong* and *ſtraight* one, which you will find a neceſſary uſe of. 7. An Aul.

Theſe *ſeven Implements* will take up no great matter of *Room* in the *Corner* of any *Gentlemans Study*, being all put up in one *little Box*, ſo that at any time they may be in *readineſs*, and *not to ſeek.*

I would have added unto them a *Whetſtone*, of a *fine and ſmart Gritt*; for your *Chizzel* and *Knife* muſt always be kept *very ſharp.*

And being *Thus Accommodated*, you may (when occaſion is) fall to work on *This manner*; viz.

Firſt,

Preparations towards taking off the Belly.

First, *untwist* your Strings, *only so much*, as you may have *Liberty* to take them *from the Bridge*; which when you have done, draw *those of the first Head* all together through your *Hand*, and twist them about *that Head and Pegs*: Then take the other *four Ranks of Basses*, and do the like with them, amongst the *Pegs of the Long Head*.

This being done, your *Strings will be safe*, and well out of your way, and ready to *find their Places* in the *putting on* again.

If any of your *Nutts fall off*, you must be carefull they be *not Lost*.

How to take off the Lace.

Proceed next to the *taking off the Lace*, and if it be a *Parchment*, you may be the *bolder with it*, and never fear the *spoiling it*, for you must have a *New one put on*.

But if it be *Silk* or *Silver*, and that it shall *serve again*, take *This Course* with it:

First, have a *Diss of Water*, and set it *close by you* upon a *Table*, and with a *Linen rag*, (wet in the water) *anoint* (as it were, or *bedabble*) *the Lace all over*, *about half a quarter of an hour together*; and then *warm all your Lace over with your Iron*, *being red hot*, drawing your Hand *slowly and closely*, *from place to place*, till you think the *Lace is hot quite through*, (but take heed of *Burning*) and when you have so done, you may take the *Lace at one end*, *and draw it off*, so easily as if *It* had never been *Glewed*, without the least damage to your *Lace* at all.

How to take off the Belly.

This being done, *Attempt the Belly* after the *same manner*, but yet with *more Caution*: And as you *used the Lace* with your *wet rag*, so use the *Edge of the Belly* all over where the *Lace* was, (but with *more Time*, at least a quarter of an hour) and *especially That uppermost flat-narrowest-part of the Belly next the lowest Fret*, (at least an *Inch and a half*) for that part *lyes Glewed* upon so much of the *Finger-board*, and will ask *good Suppleing* with *Water* and *Heat*, before it will yield.

Thus when you have well *Suppled It*, take your *Red hot Iron*, and *heat it very well all over*, till you think the *Glew within* is *dissolved*.

Note.

Then take your *Little Working-Knife*, and begin to try to get it *between the Belly and the Back*, at the *Bottom first*; at *which place* take notice that the *Belly* lies upon a *Flat*, about a *quarter of an Inch*, the whole *square of the Bottom*; so that you must put in your *Knife accordingly*.

And if you have *Wetted*, and *Heated* enough, your *Knife* shall find an *easie Entrance*; which if you find *not*, *Wet* and *Heat that part* still again where you are at work, till you perceive it will *willingly yield to the gentle force of your Hand and Knife*: So when that *Flat bottom is opened*; *Wet* and *Warm* again a little *further upwards* (an Inch or two) *well*, and then put in your *Knife* again, and when you *feel a Barr*, then *get your Knife under that Barr*, and so gently *force it*, till you perceive *It loose*. And so from *Barr* to *Barr*, till you come to the *Top-broad-flat-place*; The which place you must again *Wet* and *Heat* very *well* and *thorowly*, and then taking

taking the *bottom of the Belly* (which is looſe) in one hand, and the *Neck* of the *Lute* in the other, you will find (with a little forcing) that it will *come off very readily*; but if need be, you may take a *broad Meat-knife*, and getting it underneath within, help it to *part by degrees*.

The Lute undone.

And now your *Lute is quite undone*, you muſt get it *mended* again as well as you can.

A *Carefull Meſſenger* to *London* will do very well; a *convenient Box*, and an *Eaſie-going Horſe*, or a *Coach*, will be very needfull; for 'tis in a *woſull Pickle*; a man would ſcarcely think it would ever come to good again: Well, fear it not.

And now becauſe I have been an *occaſion* why 'tis brought to *This paſs*, and alſo that 'tis pitty a *Good Inſtrument* ſhould be *endanger'd* in ſuch a *Long and Hazardous Journey*, I will direct you how you ſhall *Mend it*, and *put it together again*, without the *leaſt prejudice*, and to very *Good advantage*.

Therefore begin where you left off, that is, with the *Belly*, and before you lay it by, take your *Hot Iron*, (*viz.* not *red hot*, but only ſo hot as it may lye upon the *Belly* and not *diſcolour or ſcorch it*;) I ſay, take ſuch an *Iron*, and laying *that end of the Belly* (which you laſt *took off*) upon a *Table*, with the *Inſide outwards*, and holding it at the *bottom* with one hand, and the *Iron* in the other, and all to *be-heat It*, by which means you will *ſtraighten* it again after that *bending*, which was caus'd by the *taking off*; (for *Heat* will ſet any thing *ſtraight*, or *awry*.)

And in that manner may you likewiſe ſtraighten any part of a *Belly*, which oftentimes will be *riſen* or *ſwell'd* to an *unevenneſs*.

How to find the Faults in a Belly.

This being done, lay your *Iron away*, and begin to *view the Belly* all over on the *Inſide*, and find out what *Barrs* are *looſe*, and what *Cracks* there are, which by your *Eye* (oftentimes) you will *hardly find*, eſpecially in the *Knot*: Therefore to make *All ſure*, take the *Belly* in one *hand*, and with the *other*, *Knock it gently all over with your Knuckle upon the outſide*, by which means you may diſcover the leaſt *Crack* or *Looſeneſs* of any *Barr*, by the *ſhattering* or *Fuzzing* it will make, (if you be not *Deaf*.)

How to mend a Crack.

Then, when you have found out what *Faults* you can, *The work is half done*; Therefore to *Work*; and *firſt mend all the Cracks*, before you meddle with *faſtning* any *Barr*; which to do *well* and *neatly*, you muſt firſt *cleanſe all the Belly within*, from any *Old Glew*, or ſuch *Patches* as may hinder, (if any ſuch be) which (with a *ſcorching hot Iron*) will preſently *come off*.

Then with your *broad Chizzel* ſcrape and make *all clean*.

And for the *mending a Crack*, it is only taking a little *Thin Glew* upon the tip of a *Thin-cut-ſtick* or *Chip*, (for you need no *Bruſh*, as *Joyners* do) which you may with the aſſiſtance of your *Finger*, (opening the *Joynt* or *Crack* with a *ſmall force*) let in, and rub a *little Glew*, only enough to *wet every part* of the *Crack*; which when you have done, then take your *Hot Iron*, and hold it ſo *cloſe*, as may thorowly *heat* both the *Glew* and the *Belly*, which will cauſe the *Glew* to *incorporate*, and take *faſt hold* of the *Wood*.

Then laying the *Belly flat* upon ſome *ſmooth place*, *Preſs* the *Joynt cloſe* and *even* with your Fingers, and then lay all along upon the *Crack* a little *ſlip* of *Paper*, about a *quarter of an Inch* broad, or leſs, *wet* with *Glew* very *thinly*, and with your *hot Iron faſten on the Paper*, which will immediately cauſe that *Crack* to be as *Firm* as any part of the *Belly*.

Note how hot the Iron muſt be.

And here you muſt note, that your *Iron* muſt be *ſo hot*, as to *ſcorch* the *Paper*, and the *out-edges* of the *Glew* only, and *not* at all to *ſcorch the Belly*; for by that little *ſcorching* the *Crack* is more *quickly* and *ſtrongly mended*: Thus much for *mending* a *Crack* either in *Back* or *Belly*, &c.

Only *Note*, that if you find the *Belly* or *Back* in any ſuch part to be *Infirm* or *weak*, with *Worm-holes* or the like, you may either let ſuch *Paper remain on ſtill*, or adde a larger *Paper* or *Parchment*, as you ſee cauſe, either upon *That*, or inſtead of *It*: Yet I do not allow of *too much Lining*, either in *Back* or *Belly*, the which do *Clog* an *Inſtrument*, and *dull the Sound* of *It*; But upon *Neceſſity* (in *ſome caſes*) it *muſt be done*.

No lining of Cracks but upon Neceſſity.

Note further as to the *General uſe* of *Glew*, whenſoever you have occaſion to *Uſe it*, be ſure to *cleanſe* away all the *Old Glew firſt* very well; becauſe that *New Glew* will not take any *faſt hold* upon *Old*; and that muſt be done by a *Scorching Iron*, as aforeſaid.

The Barrs mending.

Thus having *mended* all the *Cracks*, fall to work upon thoſe *Barrs* you find *Looſe*, which moſt commonly be at the *Ends* about an *Inch or two*, and are likewiſe *eaſily mended*, firſt by *heating* and *cleanſing off* the *Old Glew*, and then, with your thin *Glew-ſtick*, put a little *Glew* between the *Belly* and *Barr*; then laying your *Belly* upon a *ſmooth Table*, *heat* again the *Barr* and *Belly* with your *Iron* as it lyes, and ſo hold it *down cloſe* to the *Table* till it be *cold*, which will be in leſs than *half a quarter of an hour*.

But becauſe you may (if you will) be *eaſed* of ſo much trouble of *Holding*, it will be convenient that you have in readineſs two or three pair of little *ſlips of Trenchers*, ſuch as *Boys* make for *Snappers*, about an *Inch broad*, and 4, 5, or 6 *Inches long*.

Tye theſe, two and two together, at one end with a ſtrong *Pack-thread*, and they will ſerve to *ſlip over the Barr end*, and ſo hold *It* and the *Belly* very *cloſe*: Theſe you may let ſtay on ſo long as you pleaſe, which will ſave you ſo much *Labour* and *Time*, the which you may ſpend in doing *another*, or any thing elſe *needfull*.

Theſe are very neceſſary *Implements*, fit to *put up* with the reſt of your *Tools*, to be in *readineſs* when *need* requires.

Then when all your *Barrs* are thus *well mended*, lay by your *Belly Careſully*, leſt any body *Tamper* with *It*, before *It* be well *dry* and *hardned*, which in 5 or 6 *Hours* will be *ſufficiently fit to be handled again*, if it be a *dry-warm-ſeaſon*; but if not, then ſet it in ſome *Chimney-Corner*, (only within the *Ayr of the Fire*;) for too much *Heat* will *warpe* and *prejudice the Belly*.

Thus

Thus you muſt do if you be in *Haſt*; but if not, it were *better* to *ſtay till next day*, before you *handle It* any more.

Then you may confidently prepare for a *Conjunction Copulative*; firſt by *cleanſing all the ſuperfluous roughneſs, of Glew and Paper, remaining about Thoſe mended Places*; the which to do is a *Curioſity*: But *Thus* muſt you do it.

If you have a *leſs Iron*, heat it and uſe it; if not, your *other* may do *well enough*: I ſay, *Heat It* to *ſuch a height*, that you may nimbly and lightly *touch*, and *ſcorch* all thoſe *Rough Places*, either of *Glew* or *Paper*; But take heed of *ſcorching* the *Belly*, or *overheating the Joynts lately Glewed*, leſt your work come in *Pieces* again. The cleanſing of all Glewed places.

When you have thus *ſcorched all*, and would have them *come off*, then take your *Chizzel*, (your *Belly* being laid *Flat* upon a *Table*) and *ſcrape gently* all *Thoſe Places*, and all will come off very *cleanly*, as you would deſire, to the very *Wood*: But if at the *firſt time* all comes *not off*, as you would deſire, Then, *lightly*, and with a *quick touch* of a *Hot Iron*, *ſcorch it again*, and ſo time after time, by little and little, you muſt work, till you ſee *All clear and ſmooth*.

Take notice, that in cleanſing off *Glew*, and *Paper* by *ſcorching*, it is only to be done in the *Inſide* of *Inſtruments*; for it will *ſpoil* the *Gloſs* or *Varniſh* of the *Outſide* of any. An eſpecial Note concerning cleanſing off Old Glew or New.

The *Outſides* therefore muſt ever be *cleanſed* by *moiſture* only.

There is but *One* thing more to do, before you *joyn Back and Belly* again, which is, to *cleanſe carefully every Barr end*, and the whole *Round-ſide-edge, of the Back and Belly*, with the *Two Flats*, at *Tops and bottoms*; All which muſt be done as aforeſaid, with a *Scorching Iron* firſt, and then with your *Working-knife*, or *Chizzel*, take off the *Scorchings*, to the *clean Wood*, that the *New Glew* may take *faſt hold*; which being done, proceed in *This* manner.

Firſt bring your *Back* and *Belly* together, and *ſee* if they will fit; by which doing, you will perceive (it may be) ſome *little Impediment*, or *Fault*, fit to be *amended*, before you come to *Glewing*, and ſo do and *try* till you are *fully ſatisfied* that all is *clear and fit*; Then *fear nothing*, but *boldly proceed* to the *Uniting*, which muſt be done after *This manner*.

Take your *Aul*, and after you have laid the *Belly True in the uppermoſt Flat*, (which you cannot well miſs of, becauſe the *Points* of the *Neck* will give you *infallible directions*) I ſay, when you are *fully ſatisfied*, that your *Neck* lieth *cloſe, direct, and right* to the *Top*, then (with your *Aul*) prick a *Hole quite through the Belly*, in the *midſt of that upper Flat*, *and joyn Belly and Back together*; then when you have *thus Fitted them*, pluck out your *Aul* again; for *This* doing is but as a *Mark* or *Direction* for you, againſt you have occaſion to come *There again*, (which ſhall be very ſoon.) The Uniting of Back and Belly. A Choice piece of Curioſity.

Now to your *Glew-Pot*, with *Back and Belly*, and begin with which you pleaſe, and anoint all the *Edges Carefully round*, where

you know they must *Joyn*, and every *Barr-end* be *sure* you *touch well*, and when *Both* are thus *Carefully done*, (for *here lies the strength of the Work*) then (having a *Good Fire ready*) bring *Both* to the *Fire*, and *warm them a little, and clap them quickly together*, and with your *Awl prick and fasten them together* at the *Top* in the *same Hole* which before you *Joyned them at.*

Take heed of clogging with too much Glew.

But here in *This Work* you must be *exactly Carefull*, that you *Clog neither the Back nor Belly*, with the least *drop of Glew* more than is *needfull*; for all *superfluity of Glew*, is *hurtfull to the Sound of an Instrument.*

Now having in readiness your *Great Iron, red hot, heat the Edges thorowly all over*, and then *especially* the *upper Flat* where your *Awl sticks*, till you perceive the *Glew* is become *warm* and *thin.*

Then begin with your *upper Flat*, and with *your Fingers* you may *Force it close to its old and true place*, and then with *little pieces of Paper*, (so big as pence, or two-pences, wet with *Glew*) *cover all the upper Flat in the Joynts*, yet leaving about a *Strawbredth* or two betwixt *Paper* and *Paper*, so that you may *see how the Joynt joyns*, and presently *scorch on those Papers*, one after another, leaning *pritty hard* upon each one, with the *squared end of your broad Iron*, which must *not be too Hot*, for fear of *burning the Belly*, yet hot enough to *scorch the Papers*, and the *superfluous Glew*, into a *Crustiness.*

This being done, it will be a good *Guidance* to make *It fall right* all along; Then after this manner *proceed Inch by Inch*, first on *one side*, and then on *the other*, (for if you *Glew all one side first*, you may chance find it fall *uneven at last:*) Therefore *have a Care* often to be *viewing* how it *fadges on both sides*, and be sure at *every Barr*, you *thrust it so close as possibly you can*, with your *Thumb and Fingers*; and *Paper* it *well* all the way with *Scorching*, as above-said, and when you have rounded *It Thus*, lay it by till next day before you *cleanse off Those Papers*, &c.

But if you be in *hast*, you may *cleanse It* within *6 or 7 hours after*, provided you *handle it gently*, otherwise you may *loosen something within.*

And to *cleanse It*, only do *Thus*;

How to cleanse the Lute.

Take a dish of *Water*, and with a *Rag bemoisten all those scorch'd Papers and Glew*, often *renewing the moisture*, (yet but a *little at a time*) and once in *Half an Hour*, they will be so *soft*, that only with your *Nails* lightly running them *backwards upon It*, it will *all come off* as you will have it.

Note.

And here I would have you *Note*, and *Remember*, that you use *no other Toole saving your Nails*, for any such work; because you may *Gaul and blemish the Instrument with any hard Toole*; but your *Nails* will *not Hurt it*, if you take *Care.*

When *This* is done, proceed to the *putting on of your Lace*, or *Parchment*, which if it be the *Old Lace*, you shall first lay it in *water a while* to *steep*, both to dissolve the *Old Glew*, and also to make it *Gentle and plyable*, and when it is *steep'd enough*, you may with the *Edge* of a *Knife* run off all the *Old Slime and Glew*, which with twice

twice or thrice drawing over, betwixt your *Thumb and Finger* gently, will be done, and then 'tis *fit to be put on.*

How to put on the Lace.

Then (ſitting down and taking the *Lute* into your *Lap*, having your *Glew warm* and *cloſe by*, and your *Great Iron very Hot*) *Anoint* about a *Fingers length* or more of the *Lace lightly with Glew*, then with your *Iron*, *warm* ſo much of the *Edge* of the *Lute*, (where you intend *That ſhall lye*) together with the *Lace and Glew*, and begin your work at which ſide you pleaſe, and holding *It hard and cloſe with your Thumb and Finger* at the *Top*, draw it *hard down with your other hand*, only *ſo far* as it is *anointed*, and ſo *pinch* it *cloſe* on *both ſides*, *ſmoothing it gently backwards and forwards with your Thumb and Finger*, till you perceive *It has faſtned*, which will not be long till you may proceed to the doing of *ſuch another length*; then (cunningly *taking up the Lace* ſo, as you may not *undoe the former*) *anoint* ſo much more of the *Lace*, and do as *you did before*, and ſo proceed till *all be Finiſh'd.*

All this will not be *one quarter* of an hours work.

Note what part of the Lace will be moſt troubleſome.

But yet *Note*, that when you have *wrought it down* ſo far as the *turning* (*about the Bridge*,) you will find *thoſe turnings more troubleſome* than the *reſt*; Therefore you muſt (after *anointing* and *heating that place*) *pluck the Lace very hard there*, and *ſmooth it well between your Thumb and Finger often*, till you at laſt find *It ply and lye ſmooth and cloſe.*

You may for the more *Curioſity* in keeping the *Lace clean*, take a *clean Linen rag*, and hold between your *Thumb and Finger* whilſt you are in *ſmoothing*, and ſo *it will be neat.*

There is nothing elſe to be ſaid as to *This* doing, but be *Carefull to lay it on ſtraight*, that you may have *Credit of your Work*, and that it be not *too much* upon the *Belly*, which will *clog the Sound.*

The *Narrower* your *Lace is*, the *Better it is*, provided it will but *juſt appear with a little Edge upon Back and Belly.*

The way to put on a Parchment.

But ſuppoſing you are to put on a *Parchment*, (which is every way as *Good for uſe*, if not *Better*) then cut a *Convenient breadth*, and if it be in *one*, *two*, or *three Lengths*, it makes no matter.

Then lay it in *Water* a little while to *ſoften it*, and make it take *Glew and ply*, and after it has *ſoak'd*, take it out and draw it over your *Knife Edge gently*, between your *Thumb and Finger*, to take out the *Water* and the *Slime*, and by ſo doing it will be *fit enough to take Glew*, and to be dealt with as *aboveſaid* concerning the *Lace*; only *take heed* of letting your *Hot Iron come too near it*, becauſe it will be ſubject to *run up into wrinkles*, (with *too great* a *Heat.*)

This being done, lay by your *Lute* for a *Day or Two*, that the *Glew* may *harden*, and then you may proceed to the *Stringing of it.*

CHAP.

Chap. V.

NOw your *Lute* is pritty well come to *It ſelf* again; and without all queſtion (if you have rightly followed the *Order* of *Thoſe Directions* preſcribed) you will find it in all reſpects ſo *Good* as it *was*, if not *Better*; Therefore doubt it not in the leaſt, but ſo ſoon as *It* is *Dry enough*, put on the *Strings*: Yet before you proceed to *That*, take *Theſe* neceſſary *Directions* concerning the *keeping your Lute.*

Choice Obſervations about keeping a Lute.

And that you may know how to *ſhelter your Lute*, in the worſt of *Ill weathers*, (which is *moiſt*) you ſhall do well, ever when you *Lay it by* in the day-time, to put *It into a Bed, that is conſtantly uſed, between the Rug and Blanket*; but *never* between the *Sheets*, becauſe they may be *moiſt* with *Sweat*, &c.

This is the *moſt abſolute and beſt place to keep It in always*, by which doing, you will find *many Great Conveniences*, which I ſhall here ſet down.

The firſt Commodity by keeping a Lute well.

As, Firſt, for the *ſaving* of your *Strings from Breaking*; for you ſhall not ſpend *half ſo many Strings* as another, who lays their *Lute* open in a *Damp Room*, or near a *Window*, &c.

2. 2dly. It will keep your *Lute conſtantly in a Good Order*, ſo that you ſhall have but *ſmall Trouble in the Tuning of It.*

3. 3dly. You will find that it will *Sound more Lively and Briskly*, and give you *pleaſure* in the very *Handling of It.*

4. 4thly. If you have any *Occaſion Extraordinary* to *ſet up your Lute* at a *Higher Pitch*, you may do *It ſafely*; which otherwiſe you cannot ſo well do, without *Danger* to your *Inſtrument* and *Strings.*

5. 5thly. It will be a great *Safety to your Inſtrument*, in *keeping It from Decay:*

6. 6thly. It will prevent *much Trouble*, as in keeping the *Barrs from flying Looſe*, and the *Belly from ſinking.*

7. Now theſe ſix conſidered all together, muſt needs create a *ſeventh*, which is, *That Lute-play muſt certainly be very much Facilitated*, and made *more Delightfull Thereby.*

And becauſe you ſhall not be wanting, in being able to give a *Reaſon* for any of *Theſe ſeven Conveniences*, I will here in *Order* ſet you down the *Reaſons why.*

The firſt Reaſon given for tho'e 7 Conveniences.

As firſt, *That it will ſave your Strings from breaking very much*; Your ſmall *Experience* will find *That apparent*; becauſe a *String* expoſed to the *Air*, (eſpecially if it be a *moiſt Air*) will not *laſt Long*: For the *moiſture* cauſeth it to *Swell*; Therefore it cannot hold *ſtretching* like *That String* which is kept *Dry*, and in a *Good Temper.*

2d. Reaſon. Secondly, That it will *keep your Lute in a Good Order and Temper*, you will likewiſe find by as ſmall *Experience.*

For *That String* which ſuffers the *Inconvenience* of the *moiſt Air*, as it will certainly *Swell*, ſo as certainly will it go *out of Tune.*

Therefore

Therefore it muſt neceſſarily follow, that *That String* which is conſtantly kept in a *Dry Temper*, (as in a *Bed* it will be) muſt needs ſtand *more conſtantly* at, or near the *Pitch it was ſet at*, than the *other*, expos'd to *moiſture*. Therefore your *Trouble* will be *leſs* in the *Tuning:* This is plain. Yet know, that the *Bed* doth *alter It* a little; but ſtill for the *Beſt*. Note.

For when you put it into the *Bed*, it is ſuppoſed to have been *out*, and in the *Air*, which if it have been *moiſt*, *never ſo little*, will have *Rais'd the Strings* a little; which you muſt grant an *Inconvenience*, (although it ſhould be but *ſmall*;) But by putting *It* into a *Bed*, *Remedied*.

And always obſerve, when a *Lute* is taken *out of a Bed*, the *Strings* are more *Lank* than they were *before*; which may more eaſily be perceived by the *bigger Strings of the Baſſes:* for *They* will ever (at the coming out of the *Bed*) be *Flatter* than any of the *ſmaller Octaves*, which *Pairs* with *Them:* The *Thicker* therefore a *String* is, the *more* doth it partake of the *moiſtneſs* of the *Air*, and ſo muſt needs *Swell* proportionably, and be the *more ſharp*.

Thirdly, Whereas I ſaid the *Lute would ſound more Lively and Briskly*; There is very good *Reaſon* for *That:* Becauſe all the *Miſty Vapours and Dampneſs* (which is the cauſe of the *Dulneſs of Sound*) will be *expelled*; ſo that all the *Natural Briskneſs* which is in a *Lute*, will *ſhew it ſelf*, having no *Interruption*. 3d. Reaſon.

Beſides, it helps to *Mellow a Lute*; For *Experience* tells us, that an *Old Lute* is *Better* than a *New One*.

And the *Reaſon* muſt needs be, becauſe that in a *New Lute* there is more of *moiſtneſs* in the *Pores of the Wood*, than when it is *Old*, *Seaſoned*, and well *Mellowed*.

And truly I have found as much *Difference* at *Times*, in *One* and the *ſame Lute*, as if I had play'd upon *Two ſeveral Lutes*; which is very eaſie to be perceived, by any one who will *obſerve a Lute* at *one Time* left *Careleſly*, and expos'd to *damp Air*, and at *another Time*, laid up in a *warm Bed*, and ordered as I have given *Directions*.

And as I alſo ſaid, It will give you *Pleaſure* in the very *Handling* of *It*; you will as eaſily perceive the *Reaſon* of that: For the *Bed* will *dry up* all the *Moiſture* and *Clammineſs*, which *moiſt weather* conſtantly occaſions to any thing made of *Wood*, &c.

Fourthly, If you have occaſion to *ſet your Lute at a Higher Pitch*, you may then the *better* do it; becauſe the *Strings* being *Dry*, and free from *Swelling*, they will both *hold better*, and alſo the *Lute* is in *no danger* thereby; becauſe the *Glew* is *hard and ſtrong*, ſo that both the *Bridge* and *Barrs* are *Tite*, and all things well able to *endure* the *ſtretch*; which if you ſhould do to a *Lute* lying *abroad*, expos'd to the *moiſt Air*, in a *Damp Room*, or the like; firſt, *Snap goes your Strings*, and it may be by and by *off comes your Bridge*; and your *Barrs* cannot hold *long faſt*. 4th. Reaſon.

All which *Miſchiefs* I have often known; the which are aſſuredly *prevented* by a *Warm Bed*.

Fifthly,

5th. Reaſon. Fifthly, It will keep the *Inſtrument from Decay.*

It is a uſual ſaying, That an *Oak* is 100 years in *Growing*, 100 years *Standing*, and 100 years in *Decaying*; which is ſuppos'd to ſtand in *all Weathers, wet and dry.*

Now if *This Thick-ſtrong-luſty-ſturdy-Oak* will (in 100 years) *Decay*, by ſuch uſage; How much more *eaſily* then, muſt a *Lute* (*made of ſo gentle ſoft Wood, and ſo very Thin*) with ſuch like *Ill uſage*) *Decay?*

Yet we ſee, that *many Lutes* there are, of a *Great Age*; and I my ſelf have at this preſent, a *Lute* made of *Ayre*, that is *above* 100 *years old*, a very *ſtrong* and *Tite Lute*, and may yet laſt 100 *or* 200 *years more*, provided it can be kept according to *This Careſull Order* preſcribed.

6th. Reaſon. Sixthly, It will ſave the *Barrs from ſinking*, except you now or then give it a *knock*; for nothing ſooner than *Moiſture* (except *It*) gives liberty, or occaſions the *Barrs to ſink*, for the Reaſons aforeſaid.

Therefore, a *Bed will ſecure from all Theſe Inconveniences*, and keep your *Glew* ſo *Hard* as *Glaſs*, and *All ſafe and ſure*; only to be excepted, *That no Perſon be ſo inconſiderate, as to Tumble down upon the Bed whilſt the Lute is There*; For *I have known ſeveral Good Lutes ſpoil'd with ſuch a Trick.*

A Caveat needfull.

7th. Reaſon. Seventhly, and Laſtly, That *Lute-play* thereby muſt needs be *much Facilitated*, will appear very *Plain*; when as it will be conſidered, That all *Thoſe foreſaid ſix Inconveniences* will be *taken away*, by *This Order* and *Care.*

Therefore it muſt needs follow, that the *Young Scholar* will be *eaſed of much Trouble*, and conſequently take a greater *Delight and Pleaſure* both in the *Lute*, and in his *Practice.*

I have now done with *Thoſe Reaſons*, why I would have a *Lute* kept moſt conſtantly in a *Bed*, when it is in *daily uſe*; But at other times, when it is *not uſed, a good warm Caſe, lined with Bayes within, and covered with Leather without, with Lock and Key, and Haſps*, will be very neceſſary.

Yet *All Theſe* are *not* a *ſufficient ſecurity* for *It*, if it ſhould ſtand in a *Damp Room*, for then both *Lute and Caſe* will be all *mouldy*, and *Come in pieces.*

Therefore care muſt be taken that *It* always ſtand in ſome *warm Room*, where a *Fire is conſtantly uſed*, or (next to that) upon your *Bed-Teſtor.*

Let *This* ſuffice for keeping your *Lute ſafe.*

I have now (except *Stringing*) ſpoken of *All Things* I can at preſent think upon that I judge *fit*, or may conduce to the *Benefit* of *every One*, who is a *Lover* and *Keeper of a Lute*, that they may know how to be able either *to doe*, or *give Directions* to have *Them* done, according to *This moſt Compleat and neceſſary Order:* and it is no *Hard Work*, nor *Troubleſome*, but very *Delightfull* to any *Active* and *Ingenuous Perſon*, and a *Commendable Recreation*, beſides all the aforeſaid *Benefits* and *Conveniences.*

I will next proceed to the *Stringing of the Lute.*

CHAP.

CHAP. VI.

Some General Directions as to the well Stringing of a Lute.

AS to the *Stringing* of the *Lute*, take *This General Direction.* The firſt thing you are to conſider, is the *Size* of your *Lute*; 2ly. The *Subſtance* and *Strength* of it.

And as to the *Size*, if it be a *Large Lute*, it muſt have the *Rounder Strings*; and a *Small Lute*, the *Smaller.*

Then again (as to the *Subſtance*) if it be a *Strong firm-made Lute*, it may bear the *Thicker Strings*; but if *Weak* and *Crazy*, then the *Smaller Strings.*

Yet I rather adviſe to String it, according to the *Size*, than the *Strength*, &c.

Firſt, Becauſe in ſo doing, a *Lute* has more *Natural Right* done it, and will return you, more *Acceptable Content*, in token of *Its Grateſulneſs.*

2ly. Becauſe a *Lute* that is *Crazy* and *Weak*, may have *Eaſe* done it, in ſetting it at a *Lower Pitch*, (if you ſee cauſe) ſometimes.

But if you be to uſe your *Lute in Conſort*, then you muſt String it, with *ſuch ſiz'd Strings*, ſo as it may be *Plump, and Full Sounded*, that it may *bear up*, and be *heard, equal* with the *other Inſtruments*, or elſe you do *Little to the purpoſe.*

The very principal Obſervation in the Stringing of a Lute.

'Another *General Obſervation* muſt be *This*, which indeed is the '*Chiefeſt*; viz. that what *ſiz'd Lute* ſoever, you are to String, you 'muſt *ſo ſuit your Strings*, as (in the *Tuning* you intend to *ſet it at*) 'the *Strings* may all ſtand, at a *Proportionable, and even Stiffneſs*, 'otherwiſe, there will ariſe *Two Great Inconveniences*; the *one* to the '*Performer*, the *other* to the *Auditor.*

And here Note, that when we ſay, a *Lute* is not *equally Strung*, it is, when ſome Strings are *ſtiff*, and ſome *ſlack.*

Nor can any man play ſo *Evenly*, or *Equally well*, upon *ſuch* a *Strung Inſtrument*, as upon one *well Strung*; eſpecially when he is to *Run Diviſion:* For it will be, as if a man were to ſhew *Nimble Footmanſhip*, and were confined to *Run over a piece of uneven Ground*, with *hard, and ſoft Places mix'd together.*

Sure, he muſt needs *Run unequally*, in *Thoſe places*, or *ſlack* his *Pace*, or elſe *ſtumble and fall.* Even ſo is it with ſuch an *unequal Strung Inſtrument.*

Then again, it muſt needs be *perceivable* by the *Auditor*; for whenſoever ſuch unequal performance is made, the *Life* and *Spirit* of the *Muſick* is *loſt.*

Thus having given you *Theſe General Obſervations*, in *Stringing your Lute*, I ſhall now more *Nicely*, give you ſome other, *more Particular.*

More particular Obſervations as to Strings.

The firſt and *Chief Thing* is, to be carefull to get *Good Strings*, which would be of *three ſorts*, viz. *Minikins*, *Venice-Catlins*, and *Lyons*, (for *Baſſes:*) There is another ſort of *Strings*, which they call *Piſtoy Baſſes*, which I conceive are none other than

Thick Venice-Catlins, which are commonly *Dyed*, with a *deep dark red colour.*

And what sort of Strings are Best.

They are indeed the *very Best*, for the *Basses*, being *smooth* and *well-twisted Strings*, but are hard to come by; However out of a *Good parcel of Lyon Strings*, you may (with care) pick those which will serve *very well.*

And out of *these three sorts*, First, chuse for your *Trebles*, 2*ds*, 3*ds*, and some of your *small Octaves*, (especially the *sixth*) out of your *Minikins.*

Then out of your *Venice-Catlins*, for your 4*ths*, 5*ths*, and most of your other *Octaves.*

Your *Pistoys*, or *Lyons*, only for the *Great Basses.*

There is a *small* sort of *Lyons*, which many use, for the *Octaves*; But I care not for *Them*, they being constantly *Rotten*, and good for *little*, but to make *Frets* of.

How to chuse your Strings.

Now that you may know, *all these Strings*, and also how to know *Good*, from *Bad*, take these following *Observations.*

Minikins.

First know, that *Minikins* are made up always, in *long-thin-small Knots*, and 60 are to be in a *Bundle.*

Catlins.

Venice-Catlins are made up, in *short double Knots*, and 30 *doubles* in a *Bundle.*

Both which, are (generally) at the *same Price*, and the signs of *Goodness*, both the same; which are, first the *Clearness* of the String to the *Eye*, the *Smoothness*, and *Stiffness* to the *Finger*, and if they have *Those two qualities*, dispute their *Goodness* no further.

Lyons.

The *Lyon* String, is made up in a *double Knot*; but as *Long* as the *Minikin.*

They are sold (commonly) by the *Dozens*, and not made up into *Bundles.* Their *Goodness* may be perceiv'd, as were the *other*: But they are much more *Inferiour Strings* than the other.

Coloured Strings.

I have sometimes seen Strings of a *Yellowish Colour*, *very Good*; yet, but seldom; for that *Colour* is a general *sign* of *Rottenness*, or of the *decay* of the *String.*

There are several Sorts of *Coloured Strings*, *very Good*; But the *Best* (to my observation) was always the *clear Blue*; the *Red*, commonly *Rotten*; sometimes *Green*, *very Good.*

How to keep your Strings.

As concerning the *keeping* of your *Strings*, you must know, there ought to be a *Choice Care* taken; for they may be very *Good* when you *buy them*; but *spoiled* in a *quarter of an hours time*, if they take *any wet*, or *moist Air.* Therefore your best way is, to *wrap them up close*, either in an *Oyl'd Paper*, a *Bladder*, or a *piece of Sear-cloath*, such as often comes over with *Them*, which you may (haply) *procure*, of them who sell your *Strings*: Yet they are not very *willing* to *part* with it, except they sell a *Good quantity* of Strings together.

Which, when you have thus done, keep them in *some close Box*, or *Cupboard*; but not amongst *Linen*, (for that gives *moisture*;) and let them be in a *Room* where there is, or useth to be, a *Fire often*: And when at any time you *open them* for your *Use*, take heed,

heed, they lye not *too long open*, nor in a *dark Window*, or *moist place*: For *moisture* is the *worst Enemy to your Strings*.

Forget not, to *Tye, or bind them close, or hard together*.

The first thing towards Stringing the Lute to be observ'd.

I will now begin to help you to *String your Lute*, and the first thing I would have you take notice of, is to know how to *pull out a String well*; For I have seen many a *Good String spoil'd* for want of the *best way*, and *Care in this particular*: And *Thus* it is;

Your *Minikins* and *Venice-Catlins*, will generally *Run quite out*, after you begin to pull them at the *right end*.

In your *Minikin*, observe to find the *running end*.

Then take it either with your *Fingers*, or your *Teeth*, (holding the *contrary end fast* with your *Finger and Thumb*, to keep it from *Ruffling*, or *Running upon cross Twists*) so may you draw it *quite out*, to the *twisted place*; the which you must be *Carefull to untwist*, otherwise you will draw it into a *Knot*, and so *lose a good*, (or it *may* be the *best*) *part of your String*.

Thus will most Strings run out *easily*; yet sometimes they will *run a-cross*, and not come out well, without your *farther Care*; which must be, to find out the *other Twisted end*, and so with a *Pin*, or some such *Thing*, open that *Twist*, by which means you will *save your String*, otherwise (if you *force it*) you *spoil, or break it*.

The second.

Secondly, when your String is *well open*, and you find it *smooth*, and *free from Knots*, *Try its strength*, by taking it at *one end* in *both hands*, pulling it *so hard*, till you perceive it *Strong*, or *Rotten*; And if it be a *right good strong String*, it will many times *endanger* the *Cutting* into your *Flesh*, rather than it will *break*, yea, although it be a *small Treble-Minikin String*: But your *Venice-Catlins* will scarcely be broken, by a *Mans (reasonable) strength*.

The third.

Thirdly, when you are thus far satisfied concerning the *Fitness* of your *choice*, both for *strength* and *Size*, then endeavour to find, a *True length* of that String, for your purpose, (the which is both a pritty *Curiosity* to do, and also *Necessary*;) And thus 'tis done.

How to chuse and find a true String, the most curious piece of Skill in Stringing.

First, draw out a *Length*, or more, then take the *End*, and *measure the length* it must be of, within *an Inch or two*, (for it will *stretch* so much at *least*, in the winding up) and hold *That length* in both hands, *extended* to a reasonable *stiffness*; Then with one of your *Fingers strike it*, giving it so much *liberty*, in *slackness*, as you may see it *Vibrate*, or *open it self*; which if it be *True*, it will appear to the Eye, just as if there were *Two Strings*; but if it shews *more than Two*, it is *false*, and will sound *unpleasantly*, upon *your Instrument*; nor will it *ever be well in Tune*, either *stopt* or *open*, but *snarle*.

But then again, if you find it to be *True*, *at the whole length*, you must further examine it, how it will shew it self upon the *Frets*, (viz. *stopt*;) For you must know, that most *Strings* that are *True Open*, (that is, the *whole Length unstopt*) when you come to make use of *Them* amongst the *Frets (stopt,)* they will be *False*; Therefore *This* must be your constant way, to *Try Them*, viz. when you

have found a String *True the whole Length*, hold it ſtill as you did; but with that hand which holds the *End* you intend for the *Frets*, (or *uppermoſt*) take up about an *Inch ſhorter*, and then *ſtrike it*, and ſee how you *like it*, according to your former *Directions*: Then again *another Inch*, and ſo *try it* again, and in concluſion *again* and *again*, ſo far as you have *uſe of that String amongſt your Frets*.

Note how far you muſt find your String True.

And here Note, ſome *Strings* (generally) are *not ſtopt* beyond the *Letter d*, as the 4th. String, upon the *French Lute*, *Flat Tuning*.

The 5th. String, not uſually beyond the *Letter f*.

The 6th. not beyond the *Letter d*, &c. according as you may perceive, by the *Reaſon of Tuning*; in regard every *ſmaller String takes off the Greater, at the Tuning Place*.

A Good Note for the ſetting of Leſſons, either upon Lute or Viol.

So that in the General and Ordinary uſe of the *Lute*, *Leſſons* are not ſet (nor ſhould be, except upon ſome *Extraordinary Occaſion*) with *ſtopt Strings*, when you may have *Open Strings*, which will do the *Buſineſs*; and for two very good *Reaſons*.

Firſt, becauſe an *Open String* is more *ſweet*, and *Freer* of *Sound*, than a *ſtopt String*.

2ly. Becauſe the fewer *ſtopt Strings* you have, the *eaſier* muſt your *Leſſon needs be*.

How far there is a Neceſſity of finding a String True.

But your *Treble String*, would always be examin'd and found *True*, *to h*, *y*, *or k*, becauſe there is no other String, to take it off.

Your 2*d*. *String* likewiſe to *h*, or *y*; becauſe it is often us'd ſo far.

Your *Third* would be found *True* to *e*, or *f*, at leaſt, for the *ſame Reaſon*.

But all your *Diapaſons*, if you find them only *True open*, (viz. *at their Length*) it will be *ſufficient*, becauſe *They* are never *ſtopt*.

Thus much may ſuffice for direction of *finding a True String*.

Yet you muſt know, that although you put on *All your Strings True to day*, *to morrow ſome or other of Them will many times ſtretch Themſelves falſe or uneven*: Therefore you muſt be the more carefull to give *It a Review the next day*, if you intend to be *very Curious*.

To Fret the Lute.

The next *Thing* (after your *Lute* is *Thus Carefully Strung*) is to *Fret It*; which if your *Lute lye well*, and your *Strings* be put on *True*, is no *hard matter* to do: Yet there is a *Curioſity* in doing it; Therefore Note,

Firſt, to chuſe your *B Fret*, ſo *Thick* as well you may, (according to the *Lying* of your *Nutt*, and *Strings*;) For the *Thicker That Fret* is, the more *eaſily* may you *fit* all the *Reſt*: becauſe that in *Fretting*, every next *Lower Fret*, would be ſome ſmall matter *Smaller*, than the *next above*, (quite through:) Yet *This Rule* is *not* obſerv'd by *moſt*, who are *Careleſs*; ſo that oftentimes, their *Inſtrument Jarrs*, *and Sounds unpleaſantly*.

Now therefore obſerve firſt, to *Tye* on, or *faſten a Fret well*,

ſo

ſo that it may be *ſtiff*, and not to be *mov'd (eaſily)* out of *Its Place.*

And you will find, that the *firſt Fret*, will be ever the *hardeſt, to Tye well on*, for two Reaſons.

Firſt, becauſe it is the *Thickeſt*, therefore not ſo ready to *ply*, and *ſtretch.*

2dly. Becauſe there is but a *little narrower room above It*, by reaſon it is ſo near the *Nutt:* Therefore you muſt be the more carefull, to *ſtretch It* very well, before you *ſettle It.*

The way to *Tye on a Fret* the *beſt way*, is Thus; viz. Your *Lute* ſtanding (as it were) before you upon a *Table*, upon *Its Back*, take your *Fret*, and put *It double, under all the Strings*, beginning from the *Baſſes*, towards the *Trebles*; then (putting your *Left Hand* under the *Neck*) take *That Middle Double*, and draw it under the *Neck* towards the *Baſſes*, (holding faſt the two *Ends* in your *Right Hand*) till you have brought them together, (viz. the *Middle Nooze*, and the *Two Ends.*)

The beſt way to Tye on a Fret after the old Faſhion, *viz.* Double.

Then take that End next you, which you held in your *Right Hand*, and put it *through That Nooze*, ſo, that you make *another Nooze of That End*, and then let the *firſt Nooze go.*

Then again, take but the *other End*, which ſtill remains in your *Right Hand, unuſed*, and put *It through your laſt Nooze*, taking the Ends, (in each hand one) *and let All elſe go*, and (only drawing them ſtraight) your buſineſs of *Tying* is over.

This being done, (now comes the *Curioſity*, to *Stiffen, Faſten*, and *Fix This Fret*) I ſay, take the *Fret* (thus far faſtned) and *draw It ſo cloſe* (by both ends) as you can well, to *ſtiffen It to the Neck*; then, (holding *both Ends faſt*, in your *Left Hand*) with your Right Hand and Left, *force It down ſo low* (towards *C. D. E. F.* &c.) as you can; then *put It up again* to the *Nutt*, where you'l find it much *too wide* or *ſlack*; therefore take the *Ends*, (in each hand *One*) and draw *It ſtiff, and cloſe again*; then (as before) *down* with it, ſo low as you can, and *up again: Thus do it three or four times*, till at laſt you find it *ſtiff*, and ſo *faſt*, that it will *ſcarce be ſtirr'd, to Its place of B.* (which is but a very little ſpace.)

The Curioſity of Stiffning, or Fixing a Fret.

But here Note, that at laſt, before you *force it down, to Its place* at *B.* you are (after all ſtretching) *to Tye it, of another hard Knot*, and then it is *firmly faſt.*

And except you ſerve *This firſt Fret Thus*, you will always be *Troubled* with *It* in your *Play.*

And if you take notice of *moſt Lutes* and *Viols*, whereſoever you come, you will find *Them defective in This firſt Fret*, for want of ſuch a *Care*, as *here* I have directed unto, which is a great *Inconvenience* to the *Inſtrument*, and the *Muſick Thereof.*

I have been the longer about *This*, becauſe I know *it ſo very Needfull*; and alſo have taught you to *Tye on All the other by This*; but they will all be *eaſier to ſtiffen* than *This*, becauſe they all have more *Room upwards*, in the *Narrow of the Neck*, than *That* has; And beſides, they being all *ſmaller ſiz'd Strings*, will the *more eaſily ſtretch, and ply*, to their *ſtiffneſs* and *cloſeneſs.*

There

A ſingle Fret the beſt.

There is a way which I have lately try'd, and I find it *much Better*, which is, to *Fret a Lute with ſingle Strings*.

My Reaſon is, becauſe it is not only *ſooner done*, and with a *ſhorter String*; but *chiefly*, it does (aſſuredly) cauſe a *Clearer Sound* from the String ſtopt; which muſt needs be granted, if it be conſidered, that the *String lying* upon This only *Round ſingle Fret*, cannot but *ſpeak Clear*, when as (on the contrary) it lying upon *Two*, (as in the *Double Fret* it does) it cannot be thought to *ſpeak ſo Clear*, becauſe, that although it *Lye hard and cloſe*, upon the *uppermoſt* of the *Two*, next the *Finger*, yet it cannot lye ſo very *cloſe and hard*, upon the *undermoſt*; ſo that it muſt needs *Fuzz* a little, though not *eaſily diſcern'd*, and thereby, takes *off* ſomething of *Its Clearneſs*, eſpecially if the *Fret* be a *Thick-broad-Double-Fret*.

This I confeſs is a *Curioſity*, yet I think it worth *Examination*, becauſe the *Buſineſs it ſelf is a Curious Thing*.

This is ſufficient for *Stringing* and *Fretting*.

The next thing is to *Tune your Lute*, and place your *Frets Right*.

Chap. VII.

How to place the Frets by Tuning the Lute.

Now to *Tune your Lute*, (which is a *principal piece* of *Curioſity*) you muſt begin where you left, *viz.* at the *Frets*, for your *Frets* are *not* to be *drawn quite down*, to their *proper Places*, till you have ſome *Aſſurance*, of *thoſe proper Places*; the which muſt be, by *your Ears*, in *Tuning*.

I confeſs there is a *Mathematical Rule*, and way, to *place the Frets*, and is uſed in *Bandores*, *Aſſerions*, *Citterns*, and *Inſtruments* Strung with *Wyar Strings*; by which any *Perſon*, having neither *Ear*, nor *Skill* in *Muſick*, may ſet them *perfectly right*, by *That Rule*: Yet *That way* will not hold *exactly* (*always*) *with our Gutt-Strings*, except they were *exactly True*, as generally *Wyar Strings* are; but in regard of their ſo often being *Falſe*, the *Beſt way* is to place your *Frets* as you *Tune up your Lute*, by *your Ear*, according to *Uniſons*, 3*ds*, 5*ths*, and 8*ths*.

Therefore I ſay, firſt, *Tune It* ſo well as you can *Open*, (without *Frets*) making *All agreeing Strings accord*, in their ſeveral *Concords*; And when you are *ſo ſatisfied*, then attempt the *fixing* of *your Frets* to their *Certain Places*, and not before.

The which muſt be, by *fixing your Frets exactly*, according to the *Uniſons* of your *Tuning*, *ſet*, (the which ſhall be ſet you in *Its proper place*:) And the more *Exact* your *Lute is Strung*, the more *readily* will your *Frets find their Places*, and conſequently your *Buſineſs* of *Tuning* the *eaſier*.

This being done, your *Lute* is *ready* for a *Good Hand*; which, becauſe I would have you to have, I will proceed by ſuch *Infallible*

sallible Rules and *Directions*, as you shall *not fail* in the *obtaining Thereof.*

The *Rule for Tuning*, is set down in the 12*th. Chapter.*

CHAP. VIII.

I Will suppose you to be a *Very New Beginner*, and that you *know Nothing* at all towards the *Business*; for *such an One* I had rather *Chuse* for my *Scholar*, than *One already Enter'd*; except by a *Skilfull* and *Carefull Master*, who has not suffer'd them to *run into Ill-Habits*: My *Reasons* for this shall be shewed in their due place. Concerning Lute-play.

The *First Thing* I would have you *regard*, is your *Posture*, viz. *How to sit, and hold your Lute*: For the *Good Posture* has two *Commodities* depending upon it. The first Document towards Lute-play.

The first is, it is *Comely, Credible*, and *Praise-worthy.*

The 2d. is, it is *Advantageous*, as to *Good Performance*, which upon your *Tryal*, you will soon perceive, although very many do not mind it.

'Now as to *This Order*, first set your self down against a *Table*, 'in as *Becoming a Posture*, as you would chuse to do for your *Best* 'Reputation. The Posture.

'Sit *Upright* and *Straight*; then take up your *Lute*, and lay the 'Body of it in your *Lap a-Cross*; Let the *Lower part* of *It* lye upon 'your *Right Thigh*; the *Head erected* against your *Left Shoulder* 'and Ear; lay your *Left-hand down upon the Table*, and your *Right* 'Arm over the Lute, so, that you may set your *Little Finger down* 'upon the Belly of the Lute, *just under the Bridge, against the Treble* 'or Second String; And then keep your *Lute stiff*, and *strongly set* 'with its *lower Edge* against the *Table-Edge*, and so (leaning your 'Breast something *Hard* against *Its Ribbs*) cause it to *stand steady* 'and strong, so, that a *By-stander, cannot easily draw it from your* 'Breast, *Table and Arm.*

'This is the most *Becoming, Steady*, and *Beneficial Posture.*

The reason why I order your *Left Hand* to lye upon the *Table*, is for an especial *Great Benefit*; For if first you be thus able to manage the *holding of your Lute with One Hand*, the work will come *easily* on, because the work of the *Left Hand* is the *most Difficult*, and therefore must have *no hindrance*, or *impediment*, but must be *Free.* Note the Reason of laying the Left Hand upon the Table.

And the holding of the *Lute Neck up with It*, (as very many do) takes away the *Chief Strength, Liberty* and *Activity* of *That Hand*; therefore *gain* but this *One Ability* at the *very first*, and it will give you *Ease*, and *Content* ever after, and enable you to do *that which others shall never be able to do*, who hold their *Lutes* by the *Labour* of the *Left Hand.*

This at first will *easily* be *gain'd*, but afterwards *not.*

The

The 2d. work is the Little Finger.

The 2d. thing to be gain'd is, ſetting down your *Little Finger* upon the *Belly*, as aforeſaid, *cloſe under the Bridge*, about the *firſt*, 2*d*, 3*d*, or 4*th*. *Strings*; for thereabout, is its *conſtant ſtation*.

It *ſteadies the Hand*, and gives a *Certainty* to the *Graſp*.

The 3d. is your Thumb.

The 3d. thing is, (keeping all hitherto in *This Poſture*) *ſpan out your Thumb*, amongſt the *Baſſes*, and lay the end of *It down*, upon which you pleaſe, but rather upon the *Laſt*, *Twelfth*, or *Greateſt Baſs*; and when you have thus made your *Span* or *Graſp*, view your *Poſture* in all reſpects.

Review your Poſture.

A moſt neceſſary work to be gain'd.

'And Firſt, mind if you ſit *Comlily*, *Upright* and *Straight*. '2dly. If your *Lute* be not *ſunk down*, *from its Exaltation*, with 'the *Heads*. 3dly. That you continue *It ſtiff and ſteadily-ſtrong*, 'againſt the *Table*. 4thly. That your *Left Hand*, remain ſtill *upon* '*the Table*. 5thly. That your *Little Finger*, be ſtill *fixt under the* '*Bridge*. 6thly. That your *Thumb End*, lye upon the *laſt Baſs*; I 'mean, the *End of your Thumb*, about *half an Inch* over the *laſt* '*Baſs*, and about *three or four Inches* above the *Bridge*. Laſtly, 'That in *This Poſture of your Right-Hand*, *your Right-Hand Wriſt*, '*riſe up*, *to a Convenient Roundneſs*; yet not *too much*, but only 'to an *Indifferency*, and to keep it from *Flatneſs*, or *Lying a* '*long*, &c.

'Now, by that time, which you can *Examine well*, all *Theſe Per-* '*formances*, 'tis two to one, but you find your ſelf to *fail*, in ſome '*one*, *or other of Them*; therefore, before you proceed any further, '*Rectifie your Fault or Faults*, and enable your ſelf, to *ſit* in *This Po-* '*ſture*, for ſome time, till you find an *Aptitude thereunto*, which will 'be, in one *quarter* of an *hour*, or leſs.

'This, although it ſeem but *little*, will be *Greatly* to the '*Purpoſe*.

And now, ſuppoſing you are *perfect* in your *Poſtures*, proceed to the *ſtriking of a String*, the which firſt, ſhall be the *Twelfth*, (the String on which your *Thumb* lyeth.)

Note how to ſtrike the firſt ſtroke after your Poſture is gain'd.

And as to that *Work*, it is only (firſt) keeping your *Thumb ſtraight*, *and ſtiff*, and *gently preſſing down that String*, (with an *eaſie ſtrength*) ſo, as your *Thumb* may only *ſlip Over it*, viz. *That Pair*, (for you muſt know, that always the *Pairs*, are *ſtruck together*) and reſt it ſelf upon the *next* (or *Eleventh*) *String*, your *Thumb* then ſtanding *ready*, to do the like to *That String*; and ſo from *String* to *String*, till you have ſerv'd all the row of *Baſſes* after the *ſame manner*.

And when you are able thus, to ſtrike them *Forwards*, try to practiſe them *Backwards*, which will preſently be done, and the *whole duty* (or *work*) of the *Thumb*, *quite finiſhed*.

But *This* you muſt *remember*, viz. when ever you *ſtrike* a *Baſs*, be ſure, you let your *Thumb reſt it ſelf*, upon the *next String*, and *There* let it *remain*, till you have *Uſe of It* elſewhere.

And this is the only way, to *draw from a Lute* (as we term it) the *ſweeteſt Sound*, *that a Lute is able to yield*; which being perfected, you may conclude, *half the work of your Right Hand accompliſhed*.

The

The 4th. thing is, to teach you the *Uſe* of your *Fingers*, and is *Thus* done.

The 4th. Thing, is the uſe of the Fingers.

Firſt, obſerving ſtill, all your *former Poſtures carefully*, with your *Thumb* ever *reſting* upon ſome one of the *Baſſes*, (where you pleaſe) put the *End* of your *ſecond Finger*, a *very little* under the *Treble String*, (about three Inches above the *Bridge*) as if you did intend only to *feel your String*, having your *Fore-finger* (at the ſame time) *cloſe adjoyning* in readineſs, (yet not touching your *ſecond Finger*, or the *String*;) then draw up your *ſecond Finger*, from under the String, forcing the String with a pritty *ſmart Twitch*, (yet gently too) to cauſe it to ſpeak *ſtrong* and *Loud*; the which, try to do ſeveral times, ſo long, till at laſt you perceive, (by ſeveral ways of *Tryal*) you can draw a *ſweet*, *ſmart*, and *pleaſant Sound* from *That String*; and when that is done, ſtrive to do the like with your *Fore-finger*, (your *ſecond Finger* keeping the *ſame Poſture* of *cloſeneſs* and *readineſs*, as your *Fore-finger* kept.)

Then, try to *divide* your *ſtrokes equally*, betwixt your *Fingers*; beginning firſt, with your *ſecond Finger*, and then with your *firſt*: And ſo endeavour to ſtrike the *Number of four ſtrokes*, *equally and evenly*; ever obſerving to begin with the *ſecond Finger*: at which *ſtroke*, you ſhall count *one*, then, with your *Fore-finger*, count *two*, your *ſecond Finger* again, count *three*, and the *laſt*, with your *Fore-finger*, count *four*.

And *Thus* practiſe to count 1, 2, 3, 4, *often*; and *ſo long*, till you find you can do them *readily*, *equally*, and *evenly*; and never to *ſtrike twice* together with the *ſame Finger*.

Now what I mean by *Equally*, and *Evenly*, will be *well worth your Noting*, and has a *double ſignification* or *meaning*.

Equally and Evenly, doubly to be underſtood.

Firſt, I mean by *Equally* and *Evenly*, that all the number of *ſtrokes* which you make, be for *Loudneſs alike*.

Secondly, for *proportion of Time alike*, neither one *louder* or *ſofter* than another, nor one *quicker* or *ſlower* than another; the which to do, is a very *Curious piece of Performance*, and will lay a *ſubſtantial Ground*, or *Foundation*, for *Excellent Good Play*; *Both which* may well be attain'd unto, in *half an hours* time, with *diligent obſervation*.

But in the doing of *This*, take notice, that you *ſtrike not your Strings with your Nails*, as ſome do, who maintain it the *Beſt way of Play*, but *I do not*; and for *This Reaſon*; becauſe the *Nail* cannot *draw ſo ſweet a Sound* from a *Lute*, as the *nibble end* of the *Fleſh* can do.

The Reaſon, why the Nails are not ſo good to draw Sounds with, as the Fleſh.

I confeſs in a *Conſort*, it might do well enough, where the *Mellowneſs* (which is the moſt *Excellent ſatisfaction* from a *Lute*) is *loſt* in the *Crowd*; but *Alone*, I could never receive ſo *good Content* from the *Nail*, as from the *Fleſh*: However (*This* being my *Opinion*) let *Others* do, as ſeems *Beſt to Themſelves*.

And that you may learn to *ſtrike a String Clear, and Clean*, take notice, that in *your ſtroke*, you ſtrive to *draw your Finger a little Upwards*, and not *Slanting*, for that will *endanger* the *hitting* of

How to ſtrike a String Clear, and Clean.

another String, *together* with *That String*, you intend to Strike *Single*. This is called *Clean Striking*.

And Thus, when you find your ſelf able to ſtrike, and Count the Number of 4, or 8, or 16, (or what even Number you pleaſe) *Equally*, and *Evenly*, upon the *Firſt String*; Then try to do the like upon the *Second*, *Third*, *Fourth*, *or Fifth*, &c. All which, I would have you *Practice*, to *do Smoothly*, *and Neatly*, according to all my *former Directions*.

And here ſuffer me to *Tautologize* a little, *viz.* Your *Left-Hand upon the Table*; *your Lute Firmly Fix'd*; *your ſelf and It*, *in your True Poſtures*; and when (but) *This is done*, ſuppoſe *your ſelf*, *half a Lute-Player*; For now you have *little*, *or nothing* to do more, beſides the *bringing up*, *and ordering of your Left-Hand*, *and ſo to joyn their Forces both together*; which you ſhall preſently, and very readily know how to do; as Thus, *viz.*

How to order the Left-Hand

Firſt, (keeping *your ſelf* ſtill in all your *Exact Poſtures*, before mentioned) bring *up your Left-Hand from the Table*, *bended*, *juſt like the Talents of a Hawk*; *All*, excepting your *Thumb*, which muſt ſtand *Strait*, and *Span'd out*; your *Fingers* alſo, *all divided* one from the other, in an *Equal*, and *Handſome Order*; and in *This Poſture*, place your *Thumb* under the *Neck* of the *Lute*, a little above (*G*) *Frett*, juſt in the midſt of the *Breadth of the Neck*; all your Four Fingers, in this Poſture, being *held cloſe over the Strings* on the *other ſide*, ſo that *each Finger*, may be in a *readineſs to ſtop down upon any Frett*.

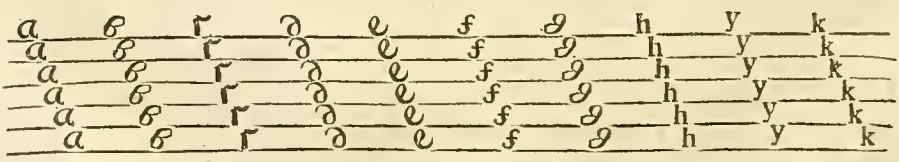
And now in *This Lively*, *And Exact Poſture*, I would have *your Picture drawn*, which is the moſt *becoming Poſture*, I can *Direct* unto, for a *Luteniſt*; and is all I can think upon *Neceſſary*, as to *Preparation* for *Good Play*.

All the Preparations are Finiſhed.

The next thing therefore ſhall be, to proceed to It: To which End, take notice of *This Muſick Line*, (which although there be *Six Lines*, yet we call them, *a Muſick Line*, and the meaning of It is *This*.

Thoſe Six Lines, bear a reference to the Firſt *Six Ranks* of your *Lute-Strings*: As for Example.

CHAP. IX.



THE Firſt, or *Uppermoſt Line*, you muſt ſuppoſe to refer, to your *Firſt*, *or Treble-String*, the 2*d Line*, to your 2*d String*, the 3*d Line*, to your 3*d String*, the 4*th*, to your 4*th*, the 5*th*, to your 5*th*, and the *loweſt*, or *laſt*, to your 6*th String*.

And

And whereas you see *several Letters* placed upon *all* those *several Lines*; know, That those *Letters* do refer to the several *Fretts*, upon the *Neck* of the *Lute*: As for Example.

The *Letter* a, is ever to be Struck *Open* (viz. *unstopt*) upon that *String*, on which *It stands*; or plainer, *Thus*; viz. *That String* is ever to be Struck *Open*, when the *Letter* a *Standeth* on *That Line*, which refers to *That String*. Explain'd Thus, *viz.* The *First Letter* a standeth upon the *First*, or *Uppermost Line*; Therefore the First, or *Treble String*, is then to be Struck *Open*,: *Likewise*, the 2*d Letter* a, standing upon the 2*d Line*, shews, That the 2*d String* of your *Lute*, is then to be Struck *open*; and so of all the rest, as aforesaid.

Now, for the *Letter* b, upon any *Line*, it shews, That the *same String* of your *Lute* must be *stop'd close*, to the *uppermost Frett*, with the very *Tipp of One of your Fingers*; And, so of all the rest.

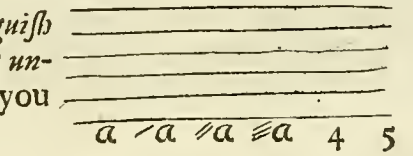
The *Letter* c, close to the 2*d Frett*, d, to the *Third*, &c. and so of all the rest, till you come to y and k. (The *Letter* y being put instead of *i*. And the *Letter* k, is the *Last*, and *Lowest Frett*.

And here Note, That the *Number* of 9 *Fretts*, is the *Best Number* for a *Lute-Neck* to carry; for if it bear *fewer*, It will be *too short*, both as to the *Proportion*, and *Comelinefs* of the *Instrument*, and *Deficient* as to the *proper good use* required in a *Lute*; and if it bear more than 9, It will be *Inconvenient*, both as to the *Proportion* of the *Lute*, and also, as to the *Breaking of Strings*.

What Number of Fretts is best upon a Lute.

Now, supposing you can find out (readily) every *String*, *and Frett*, according to those *Six Lines*, as also, *Stop* every *Letter* by the same *Rule*, your Work will be *very Easie*; for you have only, *Six* other *Ranks of Strings* to take Notice of, which have no other *Trouble*, *or Use*, than to be constantly *Struck Open* with your *Thumb* only.

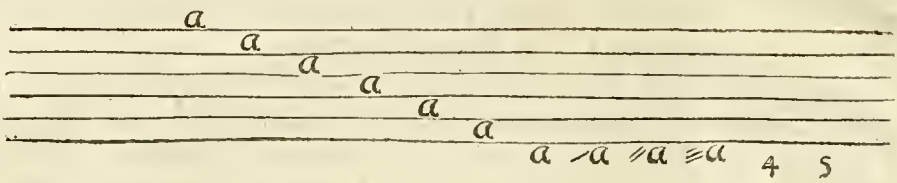
And you shall *Know*, and *Distinguish* them *Thus*; *viz.* They ever *standing under those Lines*, *and so Marked*; as you see by *This Explanation*.



The First a, being called the 7*th String*; the Second, with a Dash before It, the 8*th*; the Third, with Two Dashes, the 9*th*; the Fourth, with Three Dashes, the 10*th*; the *Figure* of 4 the 11*th*; and the *Figure* of 5 the 12*th*.

And, but that *Custom* has *prevailed*, to make *Those Six Ranks of Strings Thus*, I conceive, It might be *much Better*, and *more Proper*, to *Mark Them*, with *Six Figures*, *Thus*, viz. 1. 2. 3. 4. 5. 6. However, there is no great matter in It; yet the *Figures* are both *sooner Set*, and something more *Reasonable*.

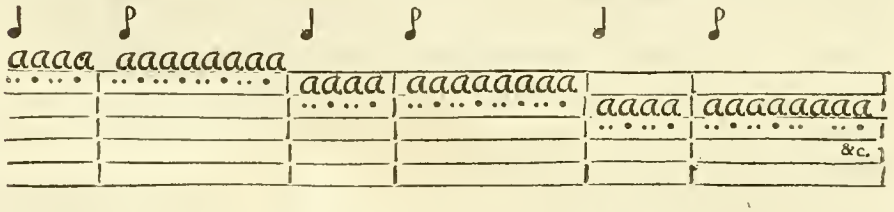
By this time, I suppose, you are sufficiently informed in All these most *Necessary Rudiments*; so that me thinks I hear you say, Pray *Set*, and *Teach* me a *Lesson*; And indeed you are not far from It: And for the Preparation of which, take Notice once more of your *Musick Line*, where you may see the full order of all your 12 *Strings* together, according as we constantly use Them.



And before you attempt any thing farther, *view them well*; and taking your *Lute* into *your Hand*, enter into All your former *Exact Poſtures*, viz. Firſt *ſitting in an Upright-Comely-Poſture of your Body, with your Lute well ſet, and firmly fixt between your Breaſt, and the Table-Edge, your Right Hand plac'd over the Bridge, your Little-Finger ſet down in Its proper place, about the Treble Part of It, and your Thumb Spann'd from It, to the Laſt, or Twelfth String*, (viz. *The Figure of* 5.) from which place (by the advantage of the certainty of the *Little-Finger's Place*, being ſurely kept) you ſhall firſt *Practice* to hit all your *Baſſes*, *backwards*, *and forwards*, in *Order*, and *out of Order*, *all manner of Croſs-ways*, ſo long, till you are aſſured of a *ready Knowledge of each one*, both by your *Eye from your Book*, and by the performance of *your Thumb*; which, (as I ſaid before) if you do it not all well, in *One Quarter of an Hour*, you will have cauſe to *Suſpect your ſelf of Doltiſhneſs*.

But I (ſuſpecting no ſuch matter from you) believe by this time, you are able to *Hit every String readily*.

Therefore I will now proceed, to ſhew you the uſe of *your Two Firſt Fingers*, the which will be about *ſuch a quantity of Time*, in which you will have *Them* likewiſe *Perfect and Ready*; to which purpoſe, ſee here your *Muſick Line* again, which is an *Explanation, by Letters and Line*, of what I formerly told you, *viz. Counting One, Two, Three, Four*, &c. yet (with all) there is an *Addition of Time*, or *Proportion*, by certain *Notes*, or *Characters*, ſet over the *Heads* of the *Letters*, viz. *Thus*.



4 Things obſervable in This Muſick Line, carefully to be Noted, and Practiſed.

In *This Line* there are 4 *Things*, which you are to take notice of.

Firſt, The *Letters*, *and what Lines they ſtand upon.*

Secondly, The *Characters* of *Time*, *ſtanding over the Heads of thoſe Letters.*

Thirdly, The *Fingering*, expreſs'd by thoſe *Pricks*, *underneath each Letter.*

Fourthly, The *Dividing or Barring of Four, or Eight Letters, by thoſe down-right Lines or Stroaks.* Explain'd *Thus*, viz.

The *1ſt.* 4 *a's*, ſtand upon the *Treble String.*

The

The *Character of Time*, over the 1*st.* *a*, shews, that the other 3. *a's* are to be performed (every of them) as the 1*st.* *a* is, for matter of *Time*, or *Proportion*; and so of the rest.

The Pricks underneath, stand, to shew, with what *Finger* you are to *Strike each Letter*, viz. *Two Pricks*, signifie the *Second Finger*, and *One Prick* the *Fore-finger*.

Lastly, The *down-right Stroak*, (or *Bar*, as we call It) shews the *Evenness*, *Sufficiency*, or *Observation*, of a *Full Time*, (as I shall here-after declare.)

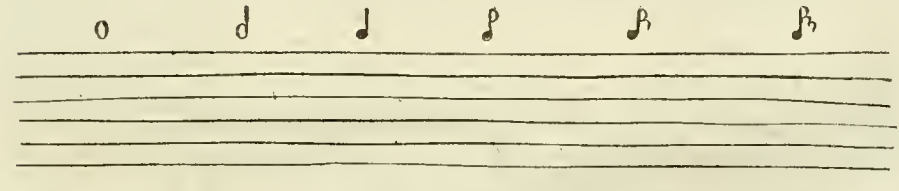
And now (as to your practice from *This Line*, I would have you (*sitting*, as I said, in all your *comely and convenient Postures*) with your *Thumb Span'd out*, and *Resting*, *or Lying*, with the *End of It*, upon some of your *Basses*) strive to *hit* the 1*st.* 4, *a's*, as they are there set.

The 1*st.* *a* with your 2*d.* *Finger*; and the 2*d.* with your *Fore-finger*. (The which, is All you have to do:) For you may perceive, the other Two, are but the *same repeated*.

Then strive to put 4 *Together*, as you see in the 1*st.* *Barr*; and when you can put 4 *Together*, pritty readily, then strive to put 8, as *Evenly* as you can.

But before I proceed any farther, I must acquaint you with *Those Characters* standing *over the Heads* of *those Letters*, which are of 2 *several sorts*, as you may perceive, by their *various forms*; and They (with some *few more*, which I shall here set you down in *This next Musick Line*) are of such *Eminent Use*, *and Necessity*, *in all manner of Musick*, *both Vocal*, *and Instrumental*, that *Nothing can be performed well*, *without the knowledge of them*. Therefore, see *Them All Here* set down together.

Chap. X.



Semibreve, *Minim*, *Crochet*, *Quaver*, *Semiquaver*, *Demiquaver*.

The meaning of those Characters.

These are the Chief *Notes* and *Characters*, of *Musick's Proportions*, by which, (as they are placed, or set over *any Letters*, in a *Lesson*, (as you see in the foregoing *Musick Line* they are) you may *know of what Quantity*, any *Note* or *Letter* is, in your whole *Lesson*. As for Example.

If a *Crochet* stands over any *Letter*, (as there stands one over the *first* *a*, in that *Line* aforesaid;) you must say, that *That* *a* is a *Crochet*; and because there stands nothing over the next *aaa's*, they are also of the same *Quantity* with the *first* *a*, *viz.* all *Crochets*.

So

So likewiſe there ſtands a *Quaver* over the Fifth *a*. Therefore *That a* muſt be called a *Quaver*: And the next 7 *aaaaaaa*s are therefore *all Quavers*, by the *ſame Rule*: And ſo likewiſe of all others. This is ſufficient to let you know the meaning, or uſe of *Them*.

Now I will more particularly let you know their *Differences*, in their Exact *Proportions*, and *Quantities*.

Know therefore, (*1ſt.* in general) that the firſt *Character*, (*viz.* the *Semibreve*) is the *Character* of the *Longeſt Proportion*, generally needful in *Lute-Play*: And the *laſt*, (*viz.* the *Demiquaver*) is the *Shorteſt*.

And they are in *Order*, from the *firſt* (every one) but *half ſo much as the foregoing Note*. As for Example.

I will *Compare* them to *Money*, (*and moſt People will be ready enough to count them the better* (*I ſuppoſe*) *for That*.

Suppoſe therefore, that the *1ſt. Note* (*viz.* the *Semibreve*) be a *Groat*, (which is your *Chief Note, of Note.*)

The Characters of Time Compared to Money.

And becauſe you muſt ſtill *divide by Halfes*, you'l ſay, That the *Minim* muſt be but a *Two-Pence*, The *Crochet* a *Penny*, The *Quaver* a *Half-Penny*, and the *Semiquaver* (which is the *Laſt, and Shorteſt*, generally in uſe) a *Farthing*.

Trouble not your ſelf, for the *Demiquaver*, till you have a quick Hand; It being half a *Semiquaver*.

This is an *Eaſie*, and *Plain way*; and in regard you have but *Five only* to Trouble you, I ſuppoſe you will the *more intently ſtrive* to be able to *underſtand Them*, and be *Exact in performing Them*; the which to do, I ſhall put you in ſuch a way, that you cannot poſſibly but be *able to do Them in a very ſhort time Perfectly*.

The Definition of a Semibreve.

I will bēgin firſt with the *Semibreve*, and give you *Its Definition* according to *Its General Uſe*, by which you will underſtand all the reſt.

To the right *underſtanding* of which, you muſt know, That in *All Muſical Performances whatever*, if they be done *according to Art*, they are done according to *the Rule of Time-keeping*, (as we call It) which is ever obſerved, and done by the *Motion, either of Hand or Foot, during the whole time we either Sing or Play*.

Now, becauſe upon an *Inſtrument, both our Hands are imployed*, we muſt therefore *keep Time*, with a *Foot*: Which is to be done with an *Exact Obſervation*, in putting the *Foot down and up, Equally*; that is, to be *Conſtant* to a *True, and Even Motion*, with the *Foot, down and up*; like unto the *Ballance of a good Clock*.

And the *Beſt way* to do it, is firſt to be able to *Count the Number of* 4, *Evenly, viz.* as if you were ſuppos'd to *Meaſure every Count, with a pair of Compaſſes*; *Thus*, 1 2 3 4, and *not Thus*, 1 2 3 4, nor any way *unequally*; by which *Explanation*, I ſuppoſe you may underſtand my *Meaning*, and is *Thus* (*more plainly*) *viz.* 'Juſt at your ſaying *One*, your *Foot muſt knock*, and re-'main *down*, till you have counted the *Word Two*; then, juſt as 'you ſay the *Word Three*, your *Foot muſt riſe*, and *continue up*, till

☞ Note well This.

you

'you have said the *Word Four*, and then down again at the *Word* 'One. And thus must your *Foot constantly be in Motion, during* 'your *Play, and Equally dividing your Down from your Up*, so 'Exactly, that not the least *Difference* may be perceiv'd; which, 'if you *Carefully practice at the first*, you will *ever continue It*; 'but, if you be *remiss in the beginning*, you will *always after, be* 'uncertain, not only, to your *own hindrance*, but also, *to all others*, 'who *shall Play in Consort with you:* Therefore you *cannot be too* 'Careful, till you have *gain'd your Habit*, which will *quickly be got.*

What is the Time Called a Semibreve.

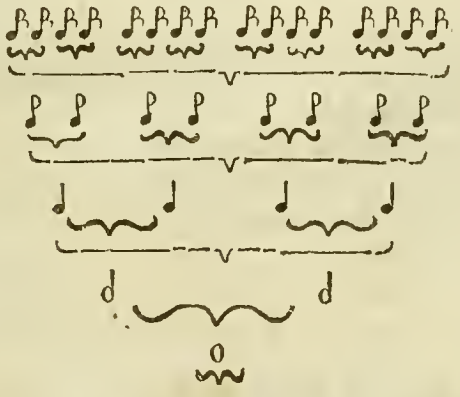
And here you must take notice, That *Those* 4 *Counts*, perform'd with your *Foot*, *down*, *and up*, is the *Time*, which we call a *Semibreve*, (*viz.* your *Groat*;) so that, if you observe, you will perceive, in the performance of *It*, that you have perform'd both the *Minim*, (*viz.* the *Two Pence*) and the *Crochet*, (the *Penny*) only with *This Difference*; That whereas you have made but *One Semibreve*, you have made *Two Minims*; and also 4 *Crochets*; for the *Minim*, is only the *Down*, or the *Up*; and the *Crochets* are any *Two of Those Counts*, *down*, *or up.*

Now here must needs *arise a Question*, viz. *How long must you be, in Counting Those* 4 *Counts?* For you may be an *Hour*, or *Two*, (more or less) in doing of *Them.*

And as to *This*, I shall direct you unto, *Two manner of Ways*, (*and both Good*) the first is *This.*

Let Those 4 *Counts* be spoken *Deliberately*, *viz.* as a Man would speak *Gravely*, or *Soberly*, and not *Hastily*, or *Huddlingly*; yet not *Drawlingly*, or *Dreamingly*; but in an *Orderly Familiar* way of *Speaking.*

And *This* is one very *Good Way, of laying a Notion into your Head, of some kind of Certainty, in Measuring your Time*; and with a little *Practice*, you will gain a *Readiness*, and *Familiarity* unto *It:* Yet There is a *Better, and more Certain Way, than This*, which I will shew you, after First, I have given you a View of your *Musick Characters*, as *Here* they are set down, with *Their Explanation.*



Observe *Here*, in the *Lowest Place*, stands the *Semibreve*, (or *Groat*) marked *Thus* (o)

In the next place above *It*, stands *Two Minims*, (or *Two Twopences*) mark'd *Thus* (d d)

Over

Over *Them*, ſtand 4 *Crochets* (or 4 *Pence*) mark'd *Thus* (♩♩♩♩)
Over *Them*, *Eight Quavers*, (or 8 *Half Pence*) mark'd *Thus* (♪♪♪♪♪♪♪♪)
And next above *Them*, at the *Top* of all, ſtand 16 *Semiquavers*, (or 16 *Farthings*) mark'd *Thus* (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯)
Theſe Five *Characters*, are *All* you need to trouble your ſelf to take *notice of*; only ſometimes you will meet with a *Prick'd Note*, *Thus*, (𝅗𝅥.) or *Thus*, (𝅗𝅥.) *Thus*, (♩.) or *Thus*, (♪.) which, whenſoever It happens, You muſt know, That *That Note, is Augmented in Quantity, half ſo much as it was before*; *viz.* a *Prick'd Semibreve, is made Three Minims*; a *Prick'd Minim, Three Crochets*; and ſo of the reſt. The which I ſhall *Explain* here following, in the next *Chapter*, more particularly.

CHAP. XI.

An Infallible Rule, how to keep Time well.

NOw I will proceed to the enabling of you to *perform your Time*, and by a moſt *Exact*, *Eaſie*, and *Infallible Way*; which ſhall be as a *Touch-ſtone*, to try whomſoever ſhall pretend to *keep Time*, *the moſt Exactly*; and it is *Thus*.

Take a *Bullet*, or any *Round Piece*, of what *weighty thing you pleaſe*, to the weight of *half a Pound*, or a *Pound*, (more or leſs) and *faſten It*, to the *End* of a *Pack-thread*, or any other *String*, long enough to reach the *Top of the Seiling of the Room*, in which you intend to *Practice*.

Then faſten the *End* of the *String* upon ſome *Hook*, or *Nail*, to the *Top* of the *Seiling*, ſo, as the *Weight* may well-nigh *touch the bottom of the Floor*; and when this is done, ſet It to *work*, after *this manner*, viz.

Take the *Weight* in your *Hand*, and carry It to *one ſide of the Room*, lifting It ſo *high* as you can *reach*; then let it *fall out of your Hand*; and you ſhall obſerve, 'That *This Weight, will keep* 'an *Exact True Motion of Time, forwards, and backwards, for an* 'Hour or *Two together*.

A ſtrange Secret of the Pendent.

'And that although, at every *Return*, It ſtrikes a *ſhorter Com-* 'paſs, than It did the *Time before*; yet it keeps the former *Exact* 'Proportion, (for *Length*, or *Quantity* of *Time*) *Infallibly*: Yea, 'when It makes ſo *little a Motion*, as you can *ſcarcely perceive It* 'move, *It Then gives the ſelf-ſame Meaſure*, (*for Quantity*) as It did 'at *firſt*: The which is *a pritty ſtrange thing*, yet moſt *Certain*; And 'Eaſily prov'd, by any.

'Now I ſay, having found out, ſuch an *Aſſur'd Time-keeper*, as 'This is, Let it be your *Director*, in all your *Curious Private Pra-* 'ctices.

How to make uſe of This Perfect Time-keeper.

'And thus, I would have you make uſe of It, *viz.* when you 'have ſet it to Work; Firſt, *Sit, and Obſerve It in Its Motion*, 'Well; and *take good Notice, of the Proportion of Time It ſtrikes*: 'And here you muſt know, That according to the *Length*, or

Shortneſs

'*Shortness of the String*, It will have a *Slower*, or *Quicker Motion*. 'Therefore a *Long String* is *Best* to *Practice* with, *at first*, and 'such a *Length*, as will allow you to *Count the Number of* 4, *with* 'Deliberation, (as before I hinted you to) in *Its whole Course*; 'viz. Beginning to Count, *One*, *just with the Turn*, *and meet It* 'with the *Count Three*, *at the next Return*; and so Counting, '(with Its Motion) *One*, *Two*, *Three*, *Four*, *Exactly*, in the time 'of *Its coming*, *and going*; and to be able, *Punctually*, still to 'meet the *next Return*, with the *like Count*, is the *Work I would* 'advise you to *Practice well*, *along with It*; and, *so long*, *till* you 'perceive you have gain'd an *Indifferent good Habit*, *in this man-* 'ner of *Time-keeping*, with your *Tongue*, and *Foot*. Which, after 'you can confidently do, by the Order of 4, (in which is inclu- 'ded, *Crochets*, *Minims*, and *Semibreves*) and perceive your 'self *Perfect*; Then adventure to Count 8, *viz. Quavers*; *by Num-* 'bring 4 *to the Down*, *and* 4 *to the Up*; Always remembring to 'be *Extreamly Careful*, *to begin your First Count*, *just with the Be-* 'ginning *of the Swing's Turn*, or else you will *faile much*, and do 'your self *no good*.

A Long Pendent, best to Practice with.

'And in This undertaking, you will find a *necessity to Count*, *and* 'to *Play*, *just so fast again*, *as you did before*; the which will be 'Nimble, *and pritty difficult to perform*, *at the first*; yet *soon over-* 'come, *with good Care*; and so well, that by *This Practice*, you 'will be brought to have an *Exact Motion*, *of True Time-keeping*; 'which is one of the *most Necessary*, *and Main Things*, *in Musick*; 'especially *for a Beginner to know*, *and Endeavour after*.

Note well, all This side.

'And indeed, there is a *General Fault*, in *This Particular*, *in* 'most *Performers*; yea, in *Masters Themselves*: When in Play- 'ing of *Divisions*, they come to *Sub-divide*, (upon a *Plain Song*, 'or a *Ground*) *They* (*Generally*) *are subject* to *Break Time*, *and* '(*most what*) *to Play too Fast*.

'And Here, a Man might venture to *lay a Good Wager*, That 'there is *scarcely One Artist*, (*of the Highest Form*) *among Ten*, '(*I mean*, *a Very Master*) *that shall be able to keep an Exact True* 'Time, (*by This Infallible Rule*) *for* 20 *Semibreves together*, (*His* 'Back *being Turned towards the Pendent*, *for That Time*.)

How to be assured, to win a Musick Wager of a Good Artist, if it were layed.

'I speak not *This*, to *disparage* any *Master*, or *other*; But only, 'because I know, It is so *very Critically-Nice*, *and Hard to be Per-* 'formed.

'But now again, you must know, That, although in our *First* 'Undertakings, we ought to *strive*, for the *most Exact Habit*, of 'Time-keeping, that possibly we can attain *unto*, (and for seve- 'ral *good Reasons*) yet, when we come to be *Masters*, so that we 'can *command all manner of Time*, at our *own Pleasures*; we Then 'take *Liberty*, (and very often, for *Humour*, *and good Adornment-* 'sake, in certain Places) to *Break Time*; *sometimes Faster*, and 'sometimes *Slower*, as we perceive, the *Nature of the Thing Re-* 'quires, which often adds, much *Grace*, and *Luster*, to the *Per-* 'formance.

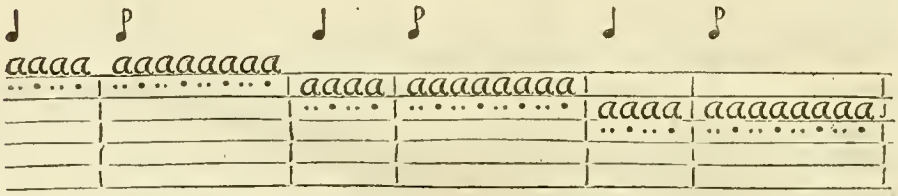
'But, *This* ought not to give the *least Liberty*, (to *Young Be-*

'*ginners*) to *neglect their Chiefeſt Endeavour, after the moſt Ex-*
'*act way, of True Time-keeping.*

Thus, having prompted you, to the very *Beſt* way of learning, to *keep Time, Truly*; and as but yet, only with your *Tongue*, and *Foot*, I now would have you try, to perform ſome ſuch *Counts*, (with your *Practice*) in ſome *Leſſon*, upon your *Inſtrument*.

And at firſt, your *Beſt Way* will be, to take your laſt *Muſick Line*, which I ſet you, (and is *Here* again *renewed* to your *view*;) and *enable your ſelf*, to *ſtrike all thoſe Letters*, along with your *Swing*, according as I have *Directed*.

But 1*ſt*. you muſt take notice of the *Pricks, ſtanding under each Letter*; which are to ſignifie, with what *Finger* each *Letter* is to be *ſtruck*; viz. 2 *Pricks*, ſhew the 2*d*. *Finger*, and one *Prick*, the *Firſt*, as was ſhewed before.



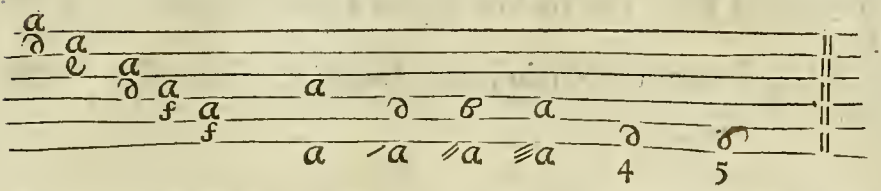
Now therefore, go back to your *Practice, of Time-keeping* again, and try with your *Swing*, *Hand*, and *Foot together*; and enable your ſelf, to *ſtrike Theſe Letters, with True Fingering*, (ſo ſet) in a *Juſt, and Even Proportion of Time*; and ſo long Practice *Them*, till you perceive, you can *Readily, and Familiarly do Them*, with your *Swing*; The which will be one of your *Greateſt Difficulties in Lute-Play*, and the *Chiefeſt Work of your Right Hand*.

The Chiefeſt Work of the Right Hand.

This being done, I ſhall proceed to ſhew you, how to *Tune your Lute*; And as to *That*, you muſt take notice, There are *divers ſorts of Lute-Tunings*, (as there are alſo *Viol-Tunings*.) All which, when you have gain'd an Ability, of *Good Play in This One*, (which I ſhall here ſet you,) you may very Eaſily (*of your ſelf*) be able to *Tune*, and *Play*, *in any of the Reſt*, at your *Pleaſure*.

Therefore, for your *Beſt Profit, and Advantage*, I ſhall ſet you down, in *This Muſick Line, That Tuning*, which I *Eſteem The very Beſt*, among the *French Tunings*, (as they call Them) or the late *New Tunings*; and is the *Laſt*, and *Neweſt*, Excepting only *One*. And becauſe I *Eſteem* It, and ſay it is the *very Beſt* of *Them All*; I ſhall moſt *Plainly Demonſtrate It, ſo to be*, to the *Reaſons*, and *Judgments* of All Men, before I End *This Work*.

Chap. XII.



The Tuning of the Lute, (Erroniously) called, the *Flat-Tuning*, &c. The Best of *French-Tunings*.

THis is called, (Erroniously) the *Flat-French-Tuning*; but might more properly go under the Name of *Sharp*; both in *Reference* to the *Tuning* of the Three *1st. Ranks* of the *Diapasons*, (beginning at the *12th. String*;) as also the Three *1st. Ranks* of *Trebles*; By which Observation, we may (more Reasonably) *Term a Tuning, Flat, or Sharp.*

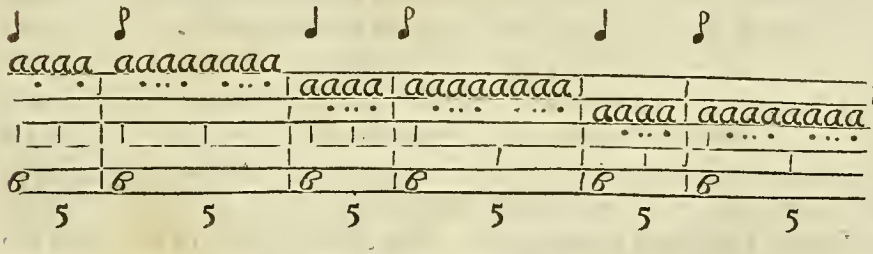
Reasons, for the Calling of a Tuning, *Flat*, or *Sharp*.

But *This* is not so fit Discourse in *This Place*, for my *Young Scholar*; Therefore I will break it off, at present, and inform him, how to *Tune his Lute*; *This way :* As for Example.

If you would learn, *well*, *to Tune your Lute*, It is to be supposd, that you *know an Unison*, *3d*, *5th*, and *8th*: Or else you must *learn*, *so to do*; and then take notice, of *Those Letters*, set in the *last Musick Line*; which show, That *every String*, must be an *Unison* to the *next*, under, or above It, as I have there set them down; only the *Basses*, and their *Octaves*, must be *an Eight*, *to each other*; and all the rest of the *Double Strings*, (which are *Equal* in their *Sizes*) must be *Unisons*, *one to the other.*

This will be sufficient, for you to know, as concerning *Tuning your Lute*; and a *little Use*, will make you *Ready at It.*

I will now shew you, the further use of your *Right Hand.*



The further use of the Right-Hand.

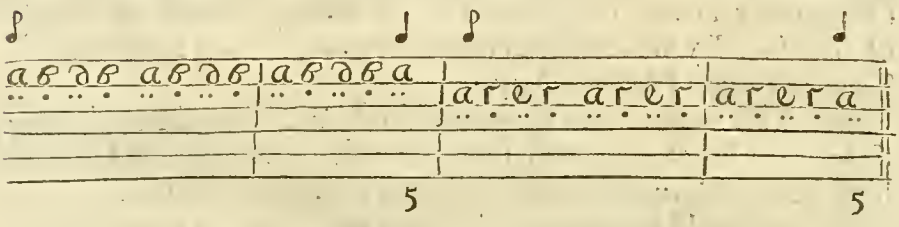
You see *Here*, still, the *same Line* you had, before; only I have *added* (under *every first of a Down*, *and first of an Up*) *a Bass*, which must be struck, *together*, *with the very same Letter*, at the *very same time*; with the *Thumb*; (which at the first, will seem a little troublesome, yet soon gain'd, or overcome.

Your *1st. Rule* holds good, in *both Thumb*, *and Finger*; for your *Thumb* must *rest upon the next String*, but your *Finger* not, but *pick up.* And your *General Rule* is, always, to strike a *Single Bass*, *and Treble*, *with your Thumb*, *and* 2d. *Finger Remember*, to stop the *(6)* with your *Fore-finger*, *and hold It so stopt all the Time*, *till you have Play'd the whole Line*; and when you can do It pritty readily, Then *Practice it with Time*, *by your*

Swing, Hand, and Foot, as you did, with the *Single Line*, laſt before ſet you; The which, *in half an hours time*, will be your *own*, tollerably well: But, at 2, or 3 *ſuch half hours, Exactly*; and Then you are in a *Higher Form*, and with *Good Deſert*.

Next, Learn the *Order*, and *Fingering of your Left Hand, Thus.*

CHAP. XIII.



But before you touch the *Firſt Letter* (a,) upon the 2*d String*, Remember to lay your *Thumb* upon the *Laſt Baſs*, (which is to be ſtruck, the laſt *Note* of the 2*d. Barr*) that it may be both in *Readineſs*, and *Reſting* ſome where, (as always it muſt be.)

The moſt Comely Poſture of the Left Hand, Carefully to be Obſerved.

Then, (having prepar'd your *Right Hand*) bring up your *Left*, (your *Fingers* ſtanding *Hollow*, and *Round*; and of an *Equal Diſtance* (as the *Tallents of an Hawk*;) which is the moſt *Comely*, and *Uſeful Poſture*, for that *Hand* to be in.

Yet Noting, That your *Left Thumb*, ſtand *not Bending*, but *Strait out*; Then, placing *That Thumb* a little above the (*e*) *Frett*, underneath the *Neck* of the *Lute*, ſo that your *Fore-finger*, may ſtand juſt *over the Letter* (*e*,) upon the 2*d. String*, Pick up the *Letter* (a,) with the 2*d. Finger* of your *Right Hand*, and then be ready to ſtop down (*e*,) with the *Fore-finger* of your *Left Hand*, and ſo ſtrike It, or Pick It up, with your 2*d. Finger*, (as It is Marked) of your *Right Hand.*

Then (holding it ſtill ſtopt) ſtop the *Letter* (*d*) with the *Tip of your Little Finger*, and ſo ſtrike it, or pick It up, with your 2*d. Finger*, (as it is marked.)

In This Little doing well, a Great-way is gain'd in Lute-Play.

Theſe 4 *Letters* only, Practice ſo long as you pleaſe, (20, 30, or 40 *Times over*) till you have gained an *Exact Habit* in doing *Them*; And in which doing, you will have gained, an *Exceeding Great-way into Lute-Play:* Yet taking Notice, That when you come to the 3*d. Barr*, (which ſhews the work of the 3*d. String*) you are *not* to keep your *Thumb above the* (*e*) *Frett*, (as I formerly gave Direction) but plant it (according to the *Reaſonableneſs of the Work*) a *Frett lower.*

And ſo you muſt ever move It, (as occaſion requires.)

Then

Then, when you perceive, you can put *Those* 4 *Notes* together, *Truly*, and *Readily*; proceed to the rest, as you find *Them* prick'd down; and Endeavour to Play *Them*, as you did the *first Four*, (for all the Rest, must be stop'd, as Those 4 were, (*viz.* with the *First*, *and Little Finger.*)

And *Here* take notice, of *One very Great Piece of Care*, which by all means, you must now (at *First*) *Observe*: For fear of an *Ill Habit*, which is;

That *after* your *Stopt Note*, (whatever it may be) you are *not to take up That Finger*, *which you last Stopt*, *until necessity require*, or that you find some *Reasonable Cause*; as either to give way, for some *other Letter*, (as your (ℰ) here must *give way*, for (ə) to sound, (in your coming back) or else, for that you are to use, *That last Stop'd Finger*, in some other *Necessary Place*; Therefore take notice of *This*, *for a General Rule*, (both in *Lute*, *and Viol-Play*) *That you never take up any Stopt Finger*, (*after you have struck it*) *till you have some necessary Use of It*, *or that your holding of it so Stopt*, *may be inconvenient for some other performance*; And when you do remove, (or unstop It) let it be *so very little from the String*, as *One can scarce perceive your Finger*, *to have unstopt It*; which *Custom*, will teach you to Play *Close*, *and Quick*, *Neat*, and *Fine*: But if (on the contrary) at the First, you use your self, to *Lift*, *or Toss your Fingers High*, (as too many use to do) you shall *never* Play *Handsomly*, *Quick*, *or Well.*

One of the Best General Rules for Fingering, either in a Lute, or Viol-Play.

I us'd to compare such *Tossing-Finger'd-Players*, to *Blind-Horses*, which always *lift up their Feet*, *Higher than need is*; and so by that means, *can never Run Fast*, or with a *Smooth Swiftness*: It is therefore, both *Commendable*, and *Profitable*, *to Play Close*; so that in doing much, you seem to take little, or no pains; and in so doing, you cannot but do *Neatly*, *Nimbly*, *and Well*: But if in your Beginning, you get an *Ill*, or *False-Habit*, you will scarcely ever be *Reclaimed*; which is (indeed) *One main Cause*, *of so many Bad Performers*, *and the Lute's Discredit*; either, in that *Masters* have *not an Especial Care*, in the 1*st. Entring of their Scholars*, or that *Scholars are not Ingeniously Observant*, to *Practice*, *as they are Directed.*

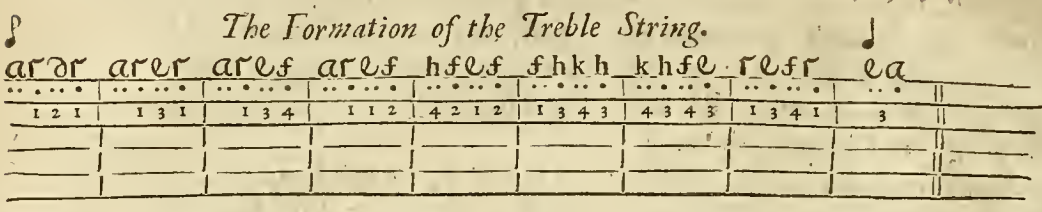
Toss not your Fingers High.

Beware of an Ill-Habit, at First.

Thus have I been *Long*, in shewing you a *Little*, *viz.* to Perform the *Last Line*; yet think you it *not Long*, but be *Patient* to overcome It, and you will (by *That Time*) be able to do a *Great-Deal*, *with Ease.*

Here follows the *Natural Formation* of all the *Stopt Strings*, in these 5 following *Musick-Lines*; which if you can once do, *Nothing can be Hard for you*, and 'tis but *One Half-hour's Work.*

The Formation of the Treble String.



Gain the Formation of the Treble String, and you have Gain'd All.

And here take notice of thoſe *Figures*, which ſtand under *each Letter*; and are to direct you, with what *Finger* you muſt ſtop *each Letter*; *viz.* the *1ſt.* *2d.* *3d.* or *4th. Finger*, according to the *Figures*.

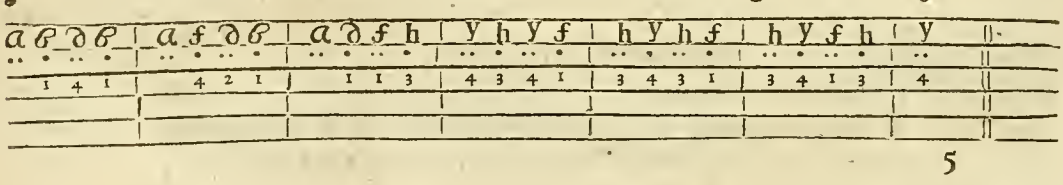
Now, you muſt endeavour, *To make This Line Exactly Perfect upon your Fingers*, juſt as you ſee It ſet.

And the *Quickeſt, and Beſt way to do it* is; Firſt only to Practice the *1ſt.* 4 Letters, 20, 30, or 40 times; or ſo *long*, till you find a *ready aptitude, to perform Them Equally, and Evenly, at your Command.*

Then do the *like* to your next Four; and ſo from 4 to 4, till you have gain'd *Them All.* And in *This one Line* doing, you have *more than gain'd* the doing of *All* the other *Stop'd Strings*; as you may plainly perceive by their ſtanding, (there being no neceſſity of ſtopping, ſo much, any *String*, as the *Treble String.*

No String needful to be ſo much ſtopped, as the Treble String.

The Formation of the Second String.



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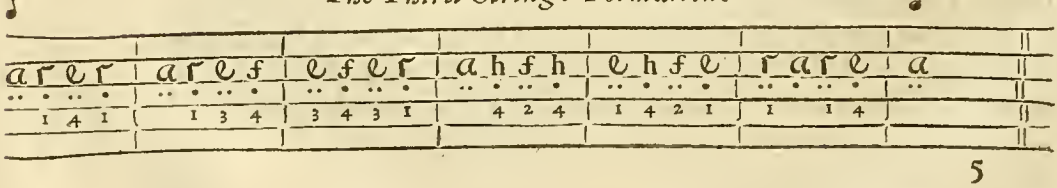
The *2d. String*, is very ſeldom, ſo much ſtop'd, (nor is it needful;) becauſe (a) upon the *Treble*, takes the *2d. String* off, at the *Letter* (ɔ,) from any *Neceſſity* of Uſe; only ſometimes, for *Conveniency of Fingering, &c.* we Play, or Prick the ſame Tones, upon the *2d.* which otherwiſe belong, *properly*, to the *Treble:* Or ſometimes, when the *Treble String* is Broke, you may make a good ſhift, to Play many Leſſons, (without It) upon the *2d. String*, by the ſame Rule.

The Third String's Formation.



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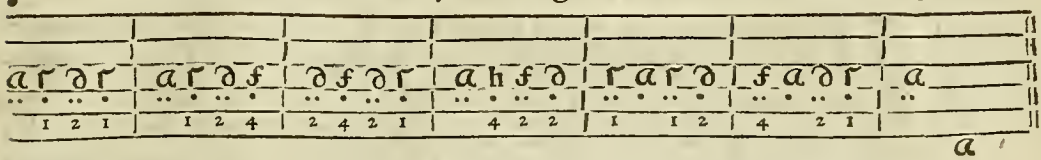
This is the whole order of the *3d. String:* And as the *Treble* took the *2d.* off, at the *Letter* (ɔ;) ſo doth the *2d.* take *This off*, at the *Letter* (e;) ſo that there is no neceſſity of ſtopping

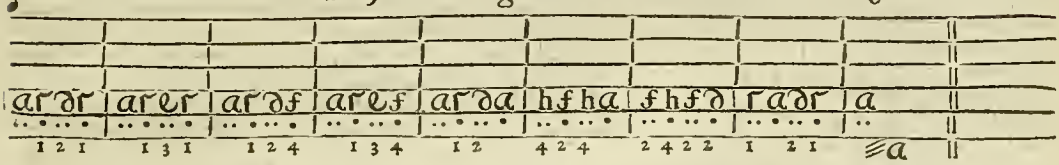
ping *This String*, any further than (e,) except for the *ſame Reaſons aforeſaid.*

The 4th. String's Formation.



This is the *whole order* of the *4th. String*, and more than needs, *by much*, becauſe The *3d String, generally takes* the uſe of *This off*, at the *Letter* (d)

The 5th. Strings Formation.



This is the *whole order* of the *5th. String*; the *4th.* taking It off, at the *Letter* (f.)

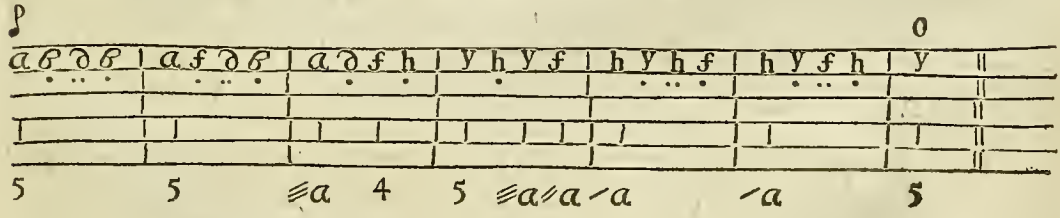
The *6th. String*, needs no *Explanation*, in that It is *ſeldom ſtopt*, beyond the *Letter* (d)

This I think *fully ſufficient*, to give you *the Exact Information*, concerning the *whole Fingering of the Lute*, as to *Single Stopping.*

It only remains for you, to acquaint your ſelf, with *the Ready Uſe of every String*, as It is *Thus ordered*; (the which will ſoon be done) and Then, you will proceed, with much *Cheerfulneſs, and Delight*, to the *Full-Stops*, which are not many, *nor at All Hard*, but very *Familiarly Eaſie*, and *Natural, for the Hand.*

But before I proceed to *Them*, I will make *Perfect*, all your Work, *Thus far*, as we have gone.

Therefore, take notice, of *This next Muſick Line*; which is the *very ſame* I ſet you a little before, only I have added to It, ſome *Baſſes, or Diapaſons*; and if you forget *not my former Directions*, I doubt not, but you will Play It, at the *firſt ſight.*



There being no *difficulty*, in the Playing of *This*, the *Treble*, or upper part, being (as I ſaid) the ſame you had a little before; only ſtrike the *Baſſes*, with *Thoſe Trebles*, you ſee ſet under Them.

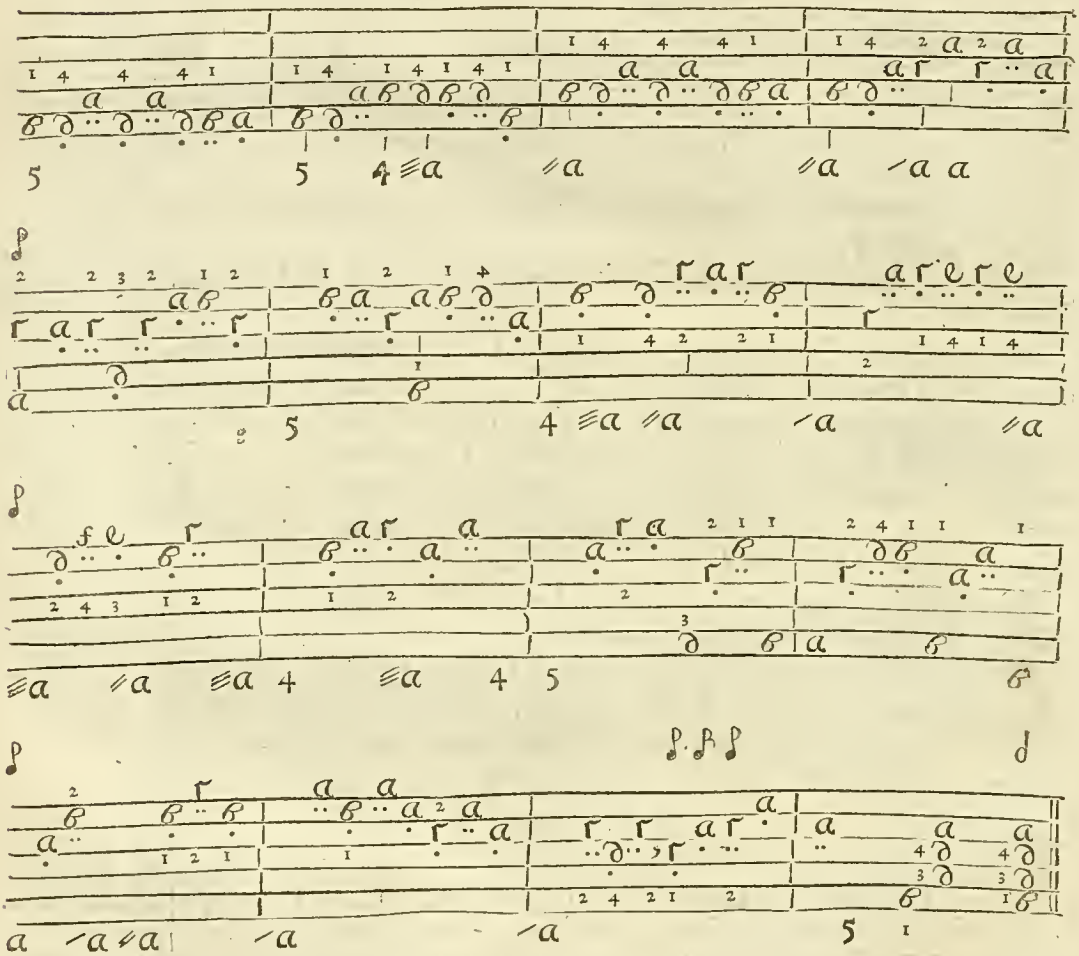
CHAP.

Chap. XIV.

Seven Handſom Leſſons, or Præludiums, follow.

HItherto, I have given *Sufficient Directions*, as to the *whole Order of the Lute*, in *Reference to Single-Play*; I ſhould therefore proceed, to inform you the way towards a *Full-Play*: But, becauſe you ſhall be *more Perfect* in *This*, (by which means, the next, will be much *more Eaſie*) I will, here following, ſet you down 7 *Præludes*, (in each *Key One*) which ſhall ſerve you, as ſo *many handſome Leſſons*, upon any after occaſion, in any One of the 7 *Keys*. The 1*ſt*. ſhall begin here, in *C-fa-ut-Key*.

The 1ſt. *Leſſon, being a Præludium for the Hand in* C-fa-ut-Key.



This I'l call a *Leſſon*; All the other were only *Rudiments*, and of no further uſe, than to give you *Inſight*, *Thus far*: Therefore, when you have made your intended uſe of Them, leave them, and adhere to your *Leſſons* only.

This may ſerve you, as a *Prælude*, at any time, upon *This Key*; being call'd *C-fa-ut-Key*.

Take good notice, in what Key you Play in, at any Time.

Now, before I proceed any farther, It will be very needful, that I, and you, make *ſure* of the *True*, and *Exact Performance*, *of This Leſſon*, in *every Punctilio*; For it will profit you *Extreamly much*

much, so to do; and if you do not *This well*, you will be *Deficient*, in *many Things:* Therefore take Patience unto you, and *Examine, every Barr*, in the *whole Lesson.*

The *Number* of *Barrs*, are 16, and every *Barr*, has just *one Semibreve, in It.*

First then, take notice, that in the *1st. Barr*, are 8 *Quavers*, (which, you know, makes a *Semibreve:*) In the Playing of which, (before you attempt the striking of the *first Stroak*) you must be sure to *provide*, or make *preparation* for the 3 *Notes following* (at least.)

The first Stroak, is (*e*) upon the *Sixth*, and the *Figure* 5, (being the *last Bass*;) both which, must be *struck, at the same time*, with the *Thumb*, and *2d. Finger.*

But your *Preparation*, must be *Thus, viz.* Having stopt the (*e*) with the *End of your Fore-finger*, and made ready your *Right Hand*, you must take the 3 *following Letters*, into your *Consideration*, (before you strike the first stop) and so make ready your *Little Finger*, by setting it close over the *Letter* (*d*;) by which means, you may *readily stop It down, so quick, as you please*; And being in this *ready Posture*, strike the *1st.* stop, but take not up the (*e*,) till you come to the *last Note of that Barr*; nor (*d*,) till you come to the *last* (*e*;) by which means, the stops will be *All ready*; and the *Thus holding* of your *Letters stopt, all the while*, will give a very *Fine Sound, or Gingle, beyond any other way of Play.*

An Explanation of All the Particulars, in the foregoing Lesson; and of Great good use to a Beginner.

Thus, (having Explained the *1st. Barr*) when you perceive you can put them together *Readily*, and *Truly*; Practice them over, 20, 30, or 40 times, before you attempt a Note farther; and then, undertake the *2d. Barr*; Remembring, to observe all the *same Directions*, as you did in the *1st. Barr*, viz. *Always prepare for the ensuing Notes, before you strike the First Note of any Barr*; *then take up no Stopt Finger, till need so require*; for any stopt Finger, remaining still upon Its stop, gives you a better advantage, than if it were taken off, as being a *sure Guide, to any other stop following*; and by *This Habit*, or *Custom*, your Hand will have a kind of *assured Knowledge*, and *Aptitude*, to reach from *place to place, Certainly.*

The first Barr Explained.

Whereas, on the contrary, when the Hand is *loose, and off, from the stops*, It is *uncertain*, and cannot be *assur'd to stop*, so *perfectly well*, as by *that other Habit, without taking your Eye off your Book*, which often proves *very prejudicial*; but by *This way* of Practice, you shall suddenly gain the way, to Play without any Trouble of *looking upon your Fingers*, or otherwise; the which, is both *Commendable*, and *very Beneficial*; for It will quickly make a *Ready-Hand*, and *most Neat, and Curious Play*; And, (besides All which) sometimes It is of *Absolute Necessity*, (in reference to the *strict Rules, and Laws of Composition*) that *such a Note*, ought to be *held stopt, and sounding, so long, till such a Number of Notes, (following) are all performed*; as upon occasion, in your farther Proceedings, I shall explain, by some Examples.

Several Benefits of holding a stopt String stopt, till there be need of Its Releasе.

This Punctilio is Explained at large in the Viol Part. *Pag.*

This *Punctillio, I ſtand very much upon*, and ſo would I have All my Scholars, becauſe I know, It is of *moſt Excellent Uſe*, both in *Lute*, and *Viol-Play*.

In your laſt *Barr*, ſave one, the *5th. Letter* of that *Barr*, is a (ꝛ.) upon the *4th. String*, and has before it a little *Crook, or Comma, Thus* (ʾ) which is the Mark of a *Grace*, in Play, which we call a *Back-fall*; and if you can do It, in *This place*, you will do It, (upon occaſion) in *any other place, upon the Lute.*

Now, how to perform It, is Thus, *viz.*

If you remember, (according to my *General Rule*) that the precedent *Letter* (ꝺ,) is to remain ſtopt, till you come to ſtrike *This Letter* (ꝛ,) you will find, that the *Back-fall*, will be very *eaſie* to perform; for, (you are to know that) to make a *Back-fall Right*, you are always to ſtrike the *Precedent Letter*, (which ſtands upon the *ſame String*) inſtead of *That Letter*, which is to be *Back-fall'd*) with your Right Hand, and not at all to ſtrike the Letter It ſelf; yet you muſt make It ſound, by your *Left-Hand Finger*, (ſo ſoon as you have ſtruck the *Precedent Note*) by *ſhaking It from That* (ꝺ,) (*ſo ſtruck*) into the (ꝛ.)

Explanation of a Back-fall,

This is the *Nature* of *all Back-falls, viz.* They ever partake firſt, of that Tone, either of a *half Note*, or a *whole Note*, next aſcending, (according to the *Aire of the Leſſon, or Key.*

This laſt Saying, *viz.* according to the Aire of the Key) will be a *Myſtery* to you, at preſent; but I ſhall take a fitter time, and place, to *Explain It* in; In the Interim, let It not trouble you.

I will now make an *End*, of ſhewing you *This Leſſon*; and there is only the laſt Barr of it to ſpeak to, in which is a *Full Stop*; the firſt part of it, is to be ſtruck with a *Raking*, or *Bruſhing-ſtroak*, *downwards*, by the Thumb, immediately after you have ſtruck the (ꝿ) upon the *Sixth*; and the laſt 4 Letters in one Stop, *Raked* over, with your Fore-finger, *upwards*, all at once; but ſtrive to Rake Them *ſmoothly, and neatly*; or (to ſay better) only *ſtroak them all over Gently, or Lovingly*, from the uppermoſt, to the undermoſt, and Then the work is done; but be ſure to ſtop *Clean*, (as we uſe to Term It) ſo that one Finger hinder not another.

By the Well-Learning of This Leſſon, all ſuch Leſſons are Learned.

By this plain Direction, I ſuppoſe, This Leſſon is your own; and likewiſe, (together with It) *All other ſuch Single Leſſons*; I mean *Single*, becauſe there is only Expreſs'd *a Baſs, and a Treble.*

What is injurious to a Learner.

Now, becauſe it is a great *Trouble* for the *Maſter*, always to ſet down *Figures* for *Fingering*, as alſo, a *Greater Injury to the Scholar to Expect It*, (for the Cuſtom of It keeps Him in *Ignorance*) ſo that He learns without any *Reaſon, Rule, or Skill*; only, becauſe It is ſo *Mark'd*, or *Figur'd* for Him,) I will therefore (to cut off all ſuch inconveniencies on both ſides) give an *Aſſur'd-General-Rule for Fingering*, with *Examples* to confirm the ſame.

Firſt therefore, Let the foregoing *Memento, be ever had in Mind*, when you are to Play a Leſſon, at firſt-ſight, (*viz.*) before

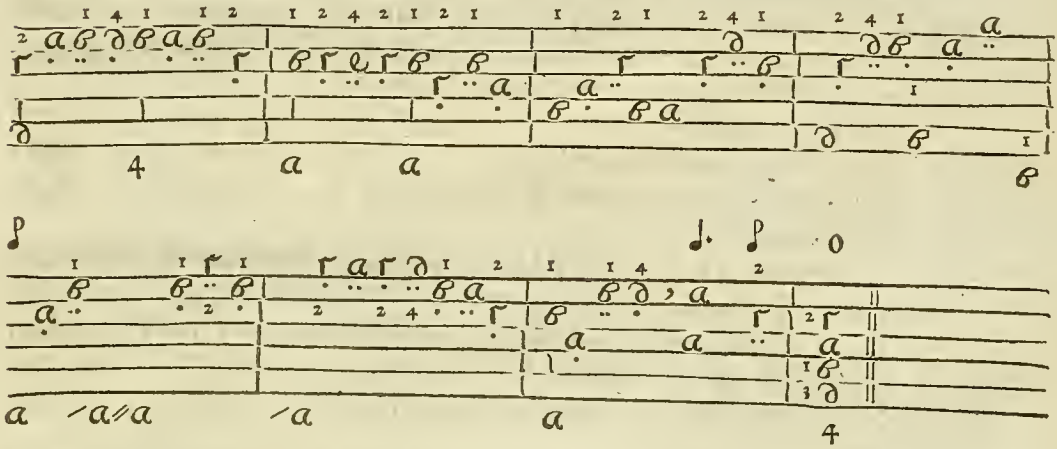
fore you attempt to stop, or strike the first Note of any *Barr*, *be sure to view the whole Barr*, and observe how the Notes stand, one *differing* from another, Then order the *first Stop*, *with such a Finger*, *or Fingers*, *as may be held stop'd*, (if you can) *till the first Barr be performed*, or further (if without inconvenience) you may.

A General, and Certain Rule, for True Fingering, with the Left Hand.

This Rule alone, *will almost do the whole Business*; as by *Example*, you may perceive very much, in *This next Lesson*, which is a *Prælude* in *D-sol-re-Key*.

Chap. XV.

The 2d. Prælude in D-sol-re.



THe 1*st.* stop is a *double Note*; and both the *Letters* may be held *stop'd*, very conveniently, till the whole *Barr be performed*; in the holding of which, you have an *absolute certainty of Fingering*, for all the rest of That Barr, without the least doubt; For by holding the first stop stop'd, your *Fore-finger*, and *Little-finger*, will naturally ply, or take ɞ and ∂. So that if you were *blind-fold*, *you could not tell well how to miss Them*; especially, after you have *wonted your Hand* a little to that order by *Habit*, (which is soon gain'd.

This Lesson Explain'd, so, that by This means, One may Play Blind-fold.

In the 2*d. Barr*, (ɞ) may very conveniently be *held*, till the *whole Barr be performed.*

In the 3*d. Barr*, you can but perform the 1*st.* 4 *Letters*, before you *remove*. But, in the Playing of those 4 *Letters*, observe a *New Rule*, (which yet I have not given) both for the *Right*, *and Left Hand*, Thus.

Note well, This New Rule.

Stop the ɞ, and the ɾ, *both together*, *at the same time*, as if you did intend to *Play them at the same time*, both together.

Then, (before you strike the (ɞ) lay on your *Thumb*, *Fore-finger*, *and* 2*d. Finger*, *all together*, upon the ɞ, a, and ɾ, as if you did intend to strike *Them all together*; Then, when both

How to draw a ſweet Sound, and not to Knock, or Drum upon the Lute, as too many do.

your Hands are in *This Readineſs*, you will find it, not only very Eaſie to pick them up, one after another, (as they muſt be) in their due proportion; but alſo they will yield a far more *Curious Sound*, than if you ſhould (as moſt do) *ſtab upon Them*, at a *Venture*, (the which I call *Knocking, or Druming upon the Strings*;) *But This way I call, Feeling your Strings*, before you ſound Them, and *Drawing a Sweet Sound from the Lute*; which is ſo very *Conſiderable*, as any performance you can make upon your Inſtrument.

There is yet one little *Punctilio*, which I muſt acquaint you with, before I leave theſe 4 Notes, *viz.* The firſt Letter (*e*) is a *Baſs*, and therefore to be ſtruck with your *Thumb*; yet in this place It muſt not be ſtruck, as other *Baſſes*, (*viz. Reſting your Thumb upon* the next String) according to the *General Rule*;) becauſe, if you ſhould do *ſo here*, the Reſting of your *Thumb*, would hinder the next following (*a*) (upon the 4*th.* String) from *Sounding Readily*; ſo that you muſt give that (*e*) a little *Lift up*, and caſt your *Thumb, beyond the End of your Fore-finger, without Reſting*; and ſo it will do very well.

The General Rule of the Thumb, contradicted, and why?

This I call *Cloſe-Play*; And in *All ſuch Caſes*, when you have *Cloſe-Play* (with your *Thumb*, and *Fingers*, ſo very High together, (as Here you have) *you muſt do ſo*; otherwiſe, *ever Reſt your Thumb.*

Cloſe-Play, and Its Certain Rule,

The next 4 Letters of *This Barr*, likewiſe *prepare* for, *together, with both Hands*, before you ſtrike the firſt Note, and then Play Them *Evenly, and Equally*, as you did the other; only *Here* you muſt *Reſt* your *Thumb*; *This not being accounted Cloſe-Play*, becauſe you have a *String*, or Two, between the *Thumb*, and the *Treble.*

And In *This Order*, perform the whole *Leſſon* through, and *all ſuch like Leſſons* in the world, as you meet with.

This laſt Example is a General Rule, for all Cloſe Play, eſpecially the 3d. Barr, of It.

This Rule, carefully obſerv'd, will undoubtedly teach you, *True Fingering, Good, Sweet, Neat, and Curious Play, in any Leſſon.*

You have in the End of the *Laſt Barr*, ſave *One*, a *Back-fall* to the uppermoſt (*a*,) on the 2*d. String*; which muſt be *Back-fall'd* from (*e*,) upon the ſame *String*, as in the former *Example*, you had your (*f*) *Back-fall'd* from (*d.*)

A General Rule, to perform all Full-Stops.

The laſt Note of this *Leſſon* is a *Full Stop*, (which yet you have not met with before) therefore take this *General Rule* for It, and all *Full Stops*; *viz.* when you have made it ready, by ſtopping it True, and Clear, ſtrike it altogether with your *Thumb*, and *Fore-finger*; The *Baſs* only with your *Thumb*, and *Rake* all the reſt, (beginning with the *Treble String*) with your *Fore-finger*, which is enough for *This Leſſon.*

I call That, the *Treble* of a *Full Stop*, which is the *uppermoſt* of any *Stop*, though not the *Treble String.*

CHAP.

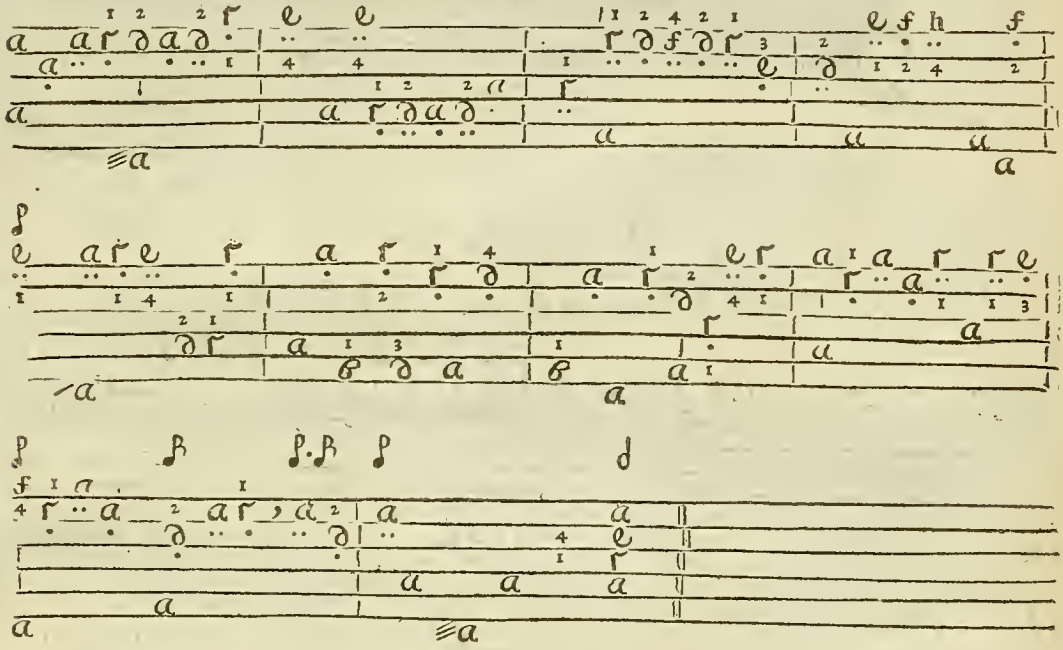
Chap. XVI.

I Will still farther *Explain* (by *Example*) the *General way*, of *Good*, and *True Fingering*, by setting you a short *Prælude*, upon *each Key*, and by that means, you will also gain, so many *Lessons*.

A further Explanation of the General Rule for Fingering.

I have told you, There are but *Seven Distinct Keys*, (*Naturally*) in the whole *Scope*, *and Nature*, *of Musick*; and *You have had Two*, *already*, viz. *C-fa-ut*, and *D-sol-re*; This next shall be in *E-la-mi*.

The Third Prælude, *in E-la-mi.*



The *1st.* thing *needful*, in this *Lesson*, for you to *Remember*, is to *hold the last* (d), in the *1st. Barr*, stopt, till you have struck the *2d.* (e,) in the *2d. Barr*; then *hold that* (e) *still*, *that whole Barr.*

At the *3d.* Note, of the *4th*, *Barr*, plant your *Fore-finger* In that (e) by which you are Enabled to Play *all that Barr*, and the 2 *1st.* Notes of the *next Barr*, *without any trouble*, *or other form*, (you perceiving, how *aptly* f h, and f e will fall to be *stopt*, according as I have *marked them.*

The *5th.* Note of the *next Barr*, is (e,) which you must (according to their General Rule) hold, till the (d) following be struck upon the *Sixth String.*

The next 2 r r's, must be both stop'd with your *Fore-finger*, by laying it a-cross, close and hard, which is contrary to the General Rule of stopping, as aforesaid, yet sometimes you will find it needful, as here in this place It is; and though It be more troublesome than with the End of your *Finger*, yet it will soon be

Here the General Rule of Stopping, is again excepted against.

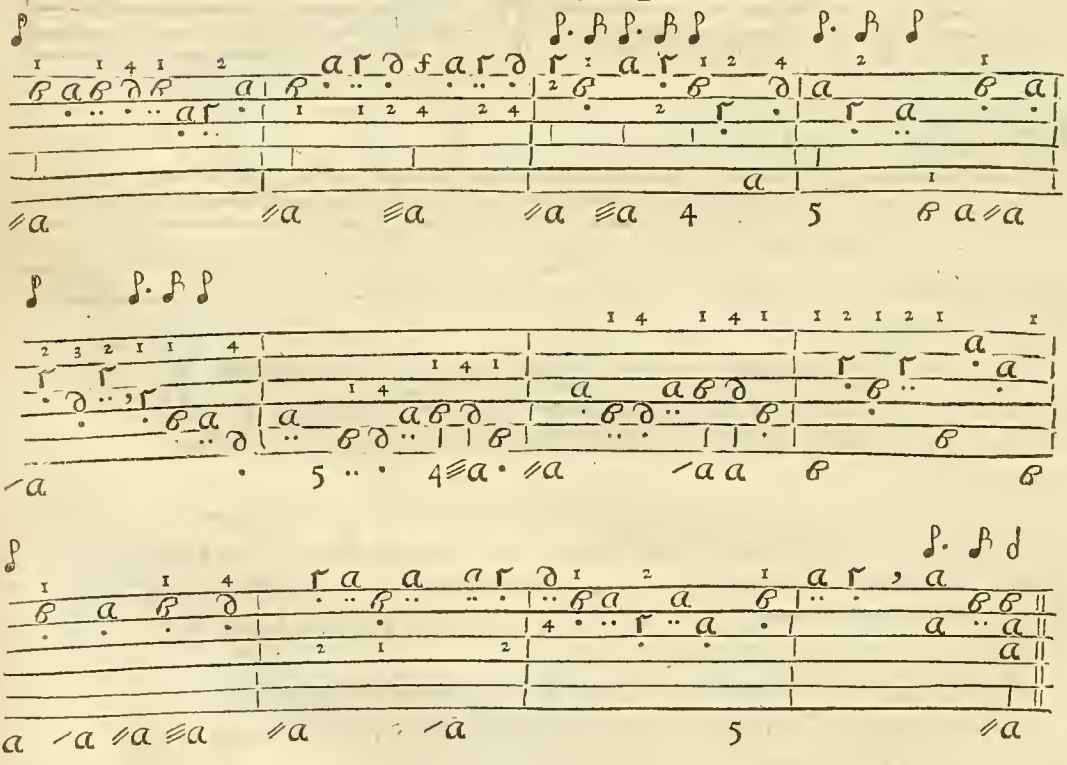
be Eas'd; for It is but for them 2 Letters. I have nothing more to ſay of *This Leſſon*, than ſtill to put you in mind, conſtantly to hold *every 1ſt. Letter, till your 2d. be ſtruck*, when you have them come by 2, and 2, as in the next *Barr* they be, and ſo forwards.

The *Back-fall*, at the *9th. Note*, in the *laſt Barr, but One*, muſt there be taken from the (r,) which ſtands before it, (which in that place is from a *whole Note*, or 2 *Fretts*; but your other, which you learnt before, was only from a *half Note*; *and One Frett, is always a half Note.*

Your 2 laſt *Full Stops* muſt be ſtruck, the *1ſt.* wholly with the *Thumb*, in the way of a *Rake*, beginning at the *Baſſeſt String*; and the *Laſt* wholly with the *Fore-finger*, beginning at the *Treble String.* So *This Leſſon* is finiſhed, I hope to your perfect *Underſtanding of It.*

The next, is a *Prælude*, in *F-fa-ut-Key*, as you may here ſee.

CHAP. XVII.

The 4th. Prælude for Fingering, in F-fa-ut-Key.

HEre is nothing in *This Leſſon*, that you can doubt of, but is according to your *General Rules*, till you come at the *5th. Barr*; where you ſhall ſee the *2d.* and *3d.* Notes, both mark'd with the *Fore-finger*, which is contrary to the *General Rule*; yet oftentimes we do Play, (as there you ſee) twice with the *Fore-finger*,

finger, the Notes ſtanding as there you ſee them, (*one under a nother :*) But then we ſtrike, *Them Two Notes*, after *another manner*, *viz. not picking up* the 1*ſt. Note*, but *Slipping-wiſe*, (as it were) and reſting the *Finger*, upon the 2*d. Note* a little, and then ſtrike the 2*d. Note*, as you do others.

The General Rule excepted againſt, by the Slip-ſtroak.

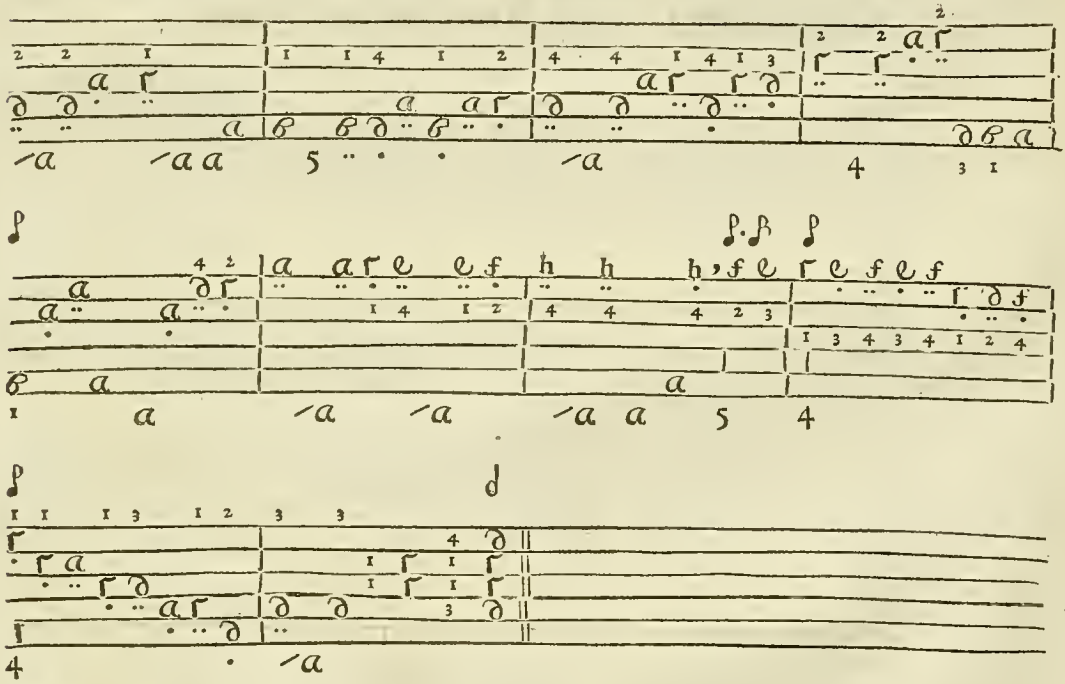
I call this a *Slip-Stroak*; you have it again in the 5*th.* and 6*th. Notes*, in the ſame *Barr*, and twice more in the 8*th. Barr*: Therefore, if you can do it in *One*, you may do it in *All*.

And again upon a Cloſe.

There is another kind of *Exception*, from your *General Rule*, by hitting twice, with your 2*d. Finger*, as in the *laſt Barr :* But that is always upon the *Cloſe*; or after a *Long*, *or Shaked Note*; and the Reaſon is, chiefly in regard that your next *Note* is ſo *very ſhort*; and alſo, becauſe that the *Full Stop*, in the next *Barr*, muſt be ſtruck with the *Fore-finger*; ſo that it would be *far more inconvenient* to ſtrike *both Them*, with the *Fore-finger*, than the 2 *former* with the *Long Finger :* which indeed is no *Inconvenience* at all, in regard there is *time enough*, to *turn the* 2*d. Finger* again, whilſt the *Shake*, or *Back-fall*, is in agitation,

There is no need of *Direction*, for *This Leſſon*, only remember, that the laſt *Full Stop*, muſt be ſtruck, with the *Thumb*, and the *Fore-finger*.

CHAP. XVIII.

The 5*th. Prælude for Fingering, in* Gam-ut-Key.

THe *Directions* for *This Leſſon*, will be *very ſhort*; there being nothing in it, that (I think) you can doubt of; yet, becauſe in the *Sixth Barr*, thoſe 2 (ℓ ℓ's) are mark'd for ſeveral *Fingers*.

And

Exceptions from your General Rule, in ſhifting of Fingering, very needful to be known.

And you might think, that becauſe your *Rule* bids *hold the one*, till you *come at the other*; therefore the other might beſt be ſtill *kept ſtopt withthe ſame Finger*; I ſhall here, give you a *Reaſon* (both why) it is *altered in this place*; and in all ſuch Caſes, you may *alter your Fingering, for a better advantage*, in performing the Enſuing *Notes*.

You ſee that 𝆑, and h, follow the 2*d*. 𝅘𝅥𝅯; therefore, becauſe of that Convenience, (which you ſee you gain, by altering *your* 2*d*. 𝅘𝅥𝅯) you do *much better*, than if you ſhould hold it ſtill ſtop'd, with your 4*th*. *Finger*; beſides, you have time enough, to *ſhift Fingers*, by reaſon of the *Eighth String*, coming between; in which time, you may do it, without the *leaſt Inconvenience*.

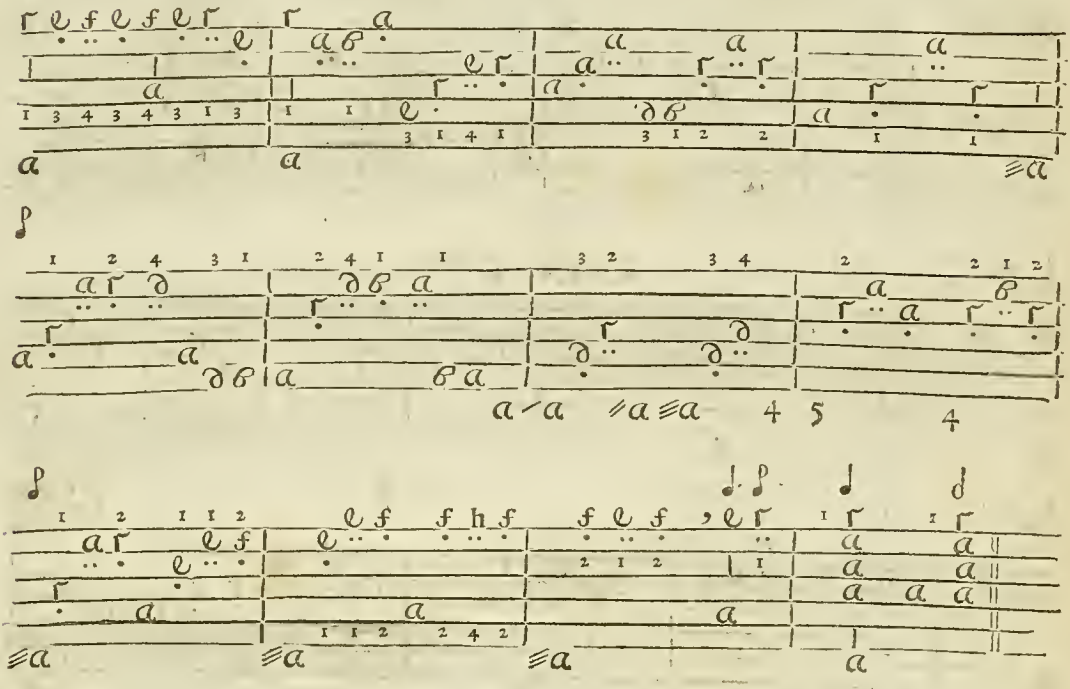
There is another the like *ſhifting* of *Fingering*, in the 2 laſt *Notes* of the *next Barr*, viz. 𝆑 𝅘𝅥𝅯; your 𝅘𝅥𝅯 being *held ſtill ſtopt, from the laſt Barr*, might, (you may ſay) very well be ſtill *kept, with the Fore-finger*; I ſay ſo too, If it were not ſo ſhort a *Note*, as you ſee It is, which will be *troubleſome, to skip back to the next Letter* (r,) in the *next Barr*; therefore, in that reſpect, as alſo the precedent *Note* 𝆑, being a *Long Note, viz.* a *Prick'd Quaver*, you may better make your *ſhifting*, in *that place*, than in the *next*.

You will find *many ſuch occaſions, reaſonable to contradict your General Rule*; for which Cauſe, I *thus Explain*, upon *Theſe* 2 *Places*; that thereby, you may make your own *Obſervations* in the like Caſes, Hereafter.

This is all that is needful, for *This Leſſon*. Here's another in *Are-Key*, being the *Sixth Præludium, for Fingering*.

CHAP.

CHAP. XIX.

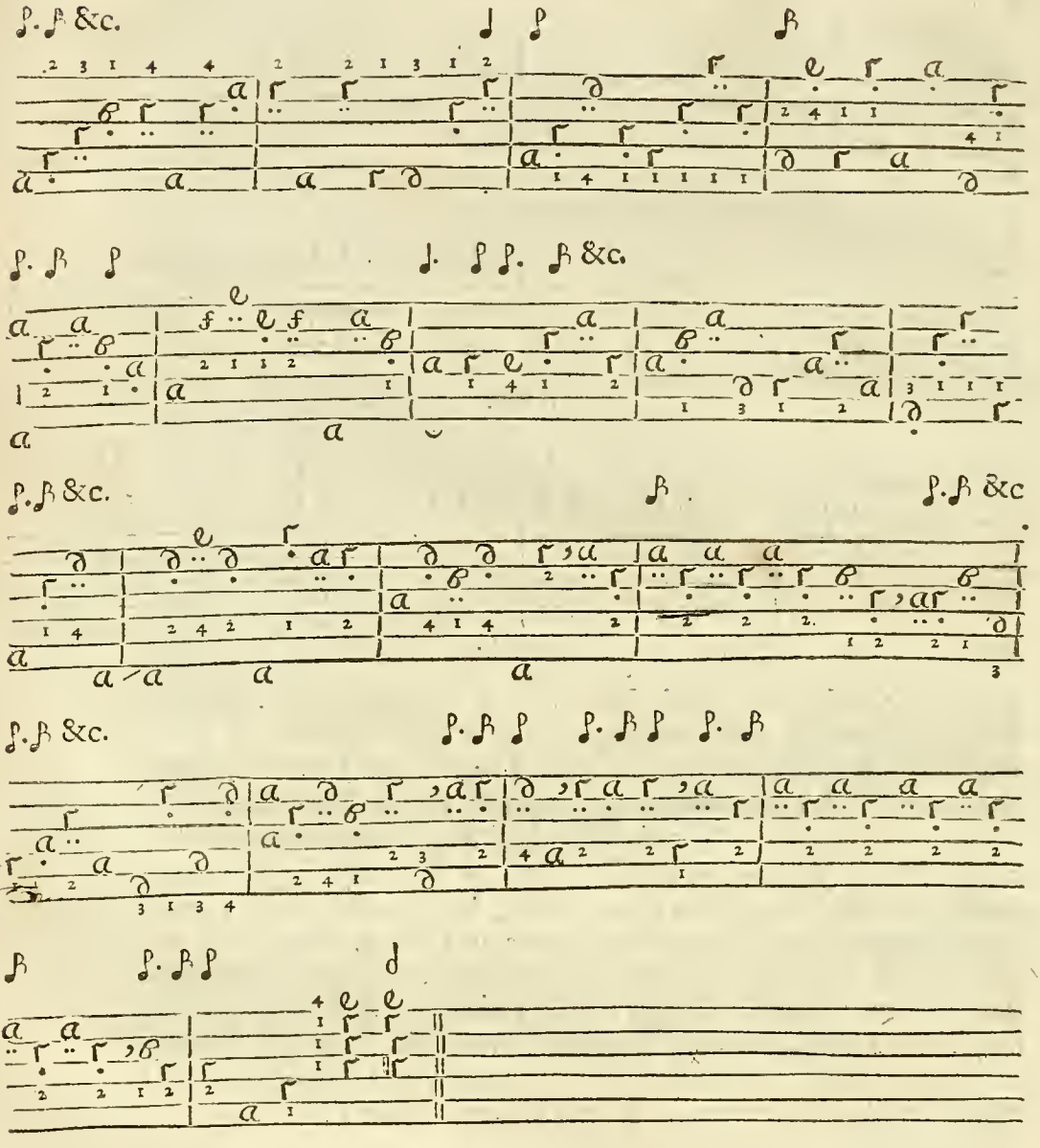
The Sixth Prælude in A-re-Key, *for the Fingering.*

IN the *Ninth*, and *Tenth Barr* of *This Lesson*, observe only to lay the End of your *Fore-finger, flat* over both Those 2 (ℓ ℓ *s*) which you see *Marked* with the *same Finger*, and I question not, but you will Play the whole, without any *further Direction*.

Now we come to the *7th*, and *Last Key*, being *B-mi*; and is a *Key*, which *seldom any Master Setts, or Plays any Lessons, in*; except He alter the proper *Nature* of It, by making it *Flat*; and Then (indeed) It is a very *Noble, Brave*, and *Brisk-Lively Key*, as Any *Key* in the whole *Scale*: But as It is here *Natural*, It is Seldom, or very Rarely *Compos'd* In; However, in that you shall see, It is a Thing, that may be done; And also, that This *Tuning* is capable of Bearing It Sufficiently, and Well: I will Here set you a *Prælude* in It also, as It now follows in the next *Page*.

And likewise, among the Number of *Setts* of *Lessons*, (following) you shall have a *whole Suite*, or *Sett*, in the *same Key*: and I doubt not, but *They* will *Please you*, as well, as Any, or Most, in the *whole Book*.

Chap. XX.

The 7th. Prælude, for Fingering;



A ſhort Repetition of the whole Rudiment for Fingering, very profitably to be repeated; being a General Rule for True Fingering.

I Believe, there is *nothing* in *This Leſſon*, which you will make any *doubt of*; yet, becauſe it is the laſt of the 7, which I intend for *Rudiments*, in *Single Play for Fingering*; I will not think my *pains ill ſpent*, to renew unto you a ſhort Repetition, of the *Subſtance*, of what I have already been about, in all theſe 7 *Præludes or Rudiments*, if *you will not think your pains ill ſpent, in Reading, and Obſerving.*

I ſay, (in the 1*ſt.* place) for *Single Fingering*; Hereafter put away all *Marks, and Figures*, and commit your ſelf, *wholly to your Reaſon,*

Reason, and let that Guide you; yet upon any *difficulty*, *or doubt* (through forgetfulness) you may have recourse hither, to these *Rudiments*; for they carry in them, the *whole natural Formation* of *every String*, *for ordinary Play.*

In the *1st.* place therefore, you are to remember, that in the Playing of *every Barr*, in a *Lesson*, you are to view the *whole Barr*, (or more) before you attempt to *stop*, or *strike* any one *Letter.* The 1st. Remembrance.

Then *2dly*, when you *stop* the *1st. Letter*, you must have regard to *stop it*, *with such a Finger*, as you may (with ease, and conveniency) *stop*, and provide for the *following Notes*, in that (or the next) *Barr.* 2d.

But *3dly*, and chiefly, in Plain Time, that is, when your *Barrs* consist of 4 *Crochets*, or 8 *Quavers*) you must ever contrive, to put 4, or 8, *Equally together.* As for Example. 3d.

In the *1st. Barr* of this last *Lesson*, I have *Mark'd* the *1st.* 2 (ꝛ ꝛ's) with the *2d.* and *3d. Finger*, which I might have done several *Other ways*; but in respect of the subsequent Notes, of the same *Barr*, I count it better to *Stop* them all, as you see.

Then *4thly*, you must (above all) not forget to keep your *Holds*; that is, (as before) *ever hold fast-stop'd*, *the 1st. Letter*, (at least) till you have struck the *2d.* But if you can, (and that there be no inconvenience, either for hindring of some *other Notes*, or performance of some *Curious Grace*, or that your Hand may be too much bound, *&c.*) *hold it*, *till you have performed all*, *that conveniently you can.* 4th.

This last *Rule alone*, will be almost sufficient, to teach any one, *Good*, *and True Fingering*, *for the Left Hand.*

Fifthly, you must be *Very Careful* (now, in your first beginning) to get a *Good Habit*; so that you stop *close to your Fretts*, *and never upon any Frett*; *and ever*, *with the very End of your Finger*; except, when a *Cross*, *or Full Stop* is to be performed. 5th.

And Sixthly, take heed of Tossing your Fingers, high from the *Strings*, when you have occasion to take them off. But let your Play be Close, and scarcely seem to move your *Fingers*, which is a great *Commendation*, but a far greater *Advantage* to your *self*; For, whoso gets *That Ill Habit* of *Tossing*, shall never Play *quick*, *nor well*, but very *uncertainly*, and most *unhandsomly.* 6th.

I will here repeat; because I know there is one thing more, *Extreamly well worth your Remembrance*; which is, 'That al-'ways in playing of 2, 3, or 4 *Single* (*or Divided*) *Notes*, (which 'begin a *Barr*, or begin at any *Bass*, or the like:) I say, be sure 'you provide both your Hands to perform, so far, as conveniently you can, *before you hit the first Note:* My meaning is, prepare 'for the stopping of 2, or more; and striking of them also, as if 'they were to be *struck*, *altogether*, by setting your Left Hand up-'on the Stops, and your Right Hand upon the String, ready to 'strike; yet strike them in their due time, and at your leasure, ac-'cording to their true *Quantities.* 7th. The most absolute, and best performance, (or observance) towards Good Play.

Thus I have (perchance) ſeemed too *Teadious*, in *Repeating* unto you; but I know it ſo *needful a thing*, for a Learner to be told more than once, of ſuch *Conſiderable Rules*, without the which obſerving, *he ſhall never Play well*; So that ſtill, I do perſwade you to *Read them over, very often*; but eſpecially to put them *Carefully into Practice*.

Note.

I will now trouble you with no more Repetitions of this matter; only refer you to thoſe Particulars, which Explain the manner of performing thoſe 7 *Præludes*; I ſhall only deſire, that you *Perfect them upon your Fingers*, before you attempt any thing elſe; for in ſo doing, you will advantage your ſelf very much.

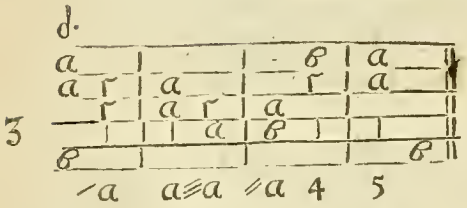
Chap. XXI.

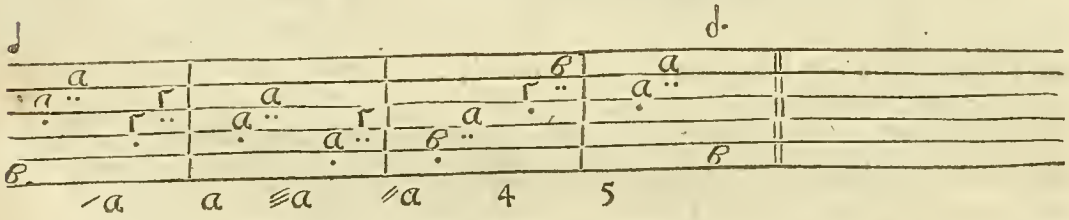
I Will now proceed to ſhew you, what belongs to *Full-Play*; (for all theſe have been *Single*, except your *Cloſes*.

Full Play.

Your General Rules for that, will be *ſhort*, and very *eaſie*. As for Example.

Here is an Example, for all *Notes* of 3 Parts, *viz.* a *Baſs*, *and* 2 *Trebles*; aud if you can do *This*, you will do All in *This Kind*.





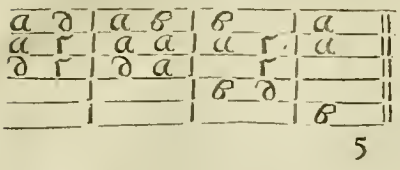
Thoſe 4 *Firſt Barrs*, in the uppermoſt ſhort *Muſick Line*, are ſufficient for the General Knowledge of the like.

Their Explanation, is in *Thoſe Notes*, in your laſt undermoſt *Line*, and ſhow, that the *Letter* 6, muſt be hit with the *Thumb*, and the 2 (*a a's*) with your 1*ſt*. and 2*d*. *Finger*; yet, though I have ſo divided them, (for your ſight) they muſt be ſtruck *alltogether*, or but a very *little dividing*, (which may be allowed, in many Caſes;) However practice them both ways.

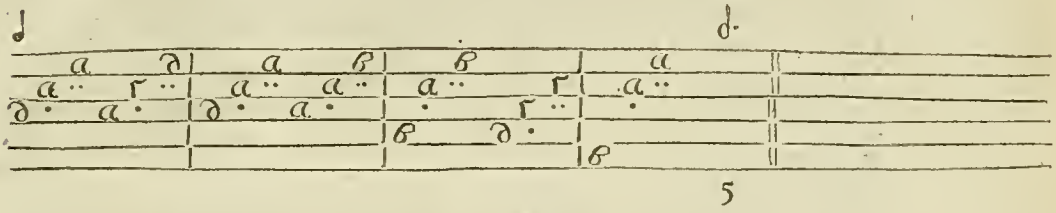
Here is another *Example* for *Nearer, and Cloſer Play*, with your *Thumb, and Finger*.

Here

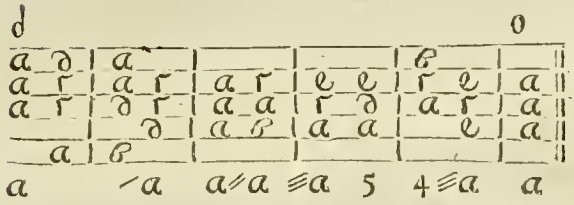
Close Play.

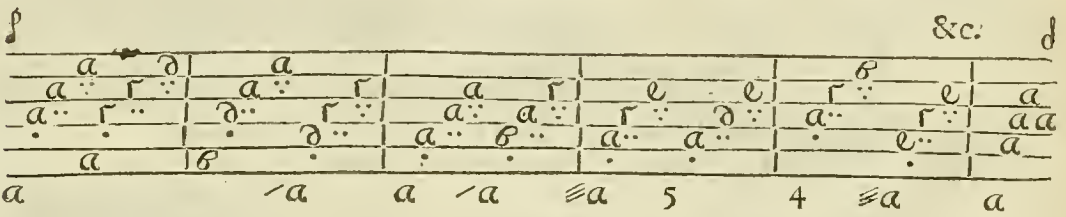


Explained in the next Line, Thus.



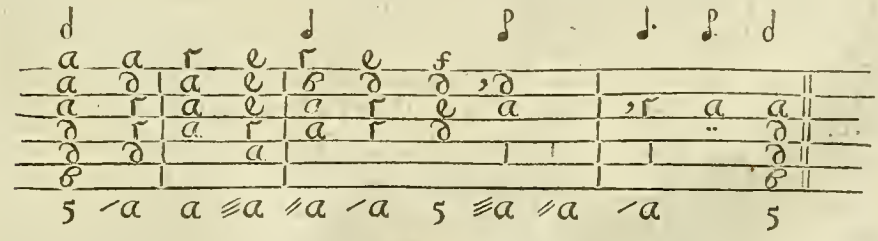
Here follows an Example for 4 Parts, *viz.* Three *Trebles*, and a *Bass*.



Explained in the next Line, Thus.

You must know, That the *Explanation* of *This last Example*, as I have Explained It, is not the way, which is much used, in these days, (although I use It often, as you may do, upon occasion;) but the Fashionable way of Playing them, (now us'd) is *much more easie*; namely, only to hit the *Bass* with your *Thumb*, and *Rake* down all the other 3 *Letters*, with your *Fore-finger*, at the same time; and is the *General way* of *Playing* all other Full, or Fuller Stops:

Either Raking, or Dividing Play: Which is a very good old substantial way.

An *Example* of some, you may see in this following *Musick Line*.



Raking Play

Begin to *Rake* (or *Smoothly Stroak*) all those 1*st*. Six *Strings*, at the *Treble String*, laying on your 1*st*. *Finger*, at the same time you

How to Rake a Full Stop.

you lay on your *Baſs*; Then, juſt as you hit the *Baſs* with your *Thumb*, draw all over your *Fore-finger, very gently*, till you have hit the *Sixth String*, and you will hear a very *Full Conſort*, of 7 *Parts*, (provided you ſtop *Hard, and Clean*;) and thus muſt you do, by all the reſt of the *Full Stops*, till you come to the 2 laſt Notes of the 3*d*. *Barr*, which ɔ and a are to be ſtruck, with your 2 *Fore-fingers*, with the *Baſs*; as in your former *Examples* of *Dividing Play*; Then make your *Back-fall to the* r, in the laſt *Barr*, from ɐ; and after you have *well Shaked it*, ſtop the laſt *Full Stop*, before you hit the Single a, between them, becauſe it is a *ſhort Note*, and will not admit of any delay, after it is ſtruck; but requires the laſt *Note, quick* upon it: So that in the time of your foregoing *Prick'd-Crochet*, (which we count a *long Note*, eſpecially at a *Cloſe*) you may have liberty to ſtop the *laſt Full Stop*, (which will take you up a little time;) Then (you being thus ready) ſtrike that a, and ſo bring in the laſt Stop, with the more *Compleatneſs*, and thus of all ſuch *Cloſe Notes*.

A way to bring in a Cloſe, Neatly, without Blemiſh.

Chap. XXII.

BY this time, I will conceive you *ſufficiently ready*, at all theſe foregoing *Rudiments*, which (although but very few) yet are as the *main Foundation*, of your *whole Buſineſs*, which I count well over with you, becauſe I ſuppoſe you *Ingenious*.

I will now, in theſe 2 *Chapters following*, lay down, all the other *Curioſities*, and *Nicities*, in reference to the *Adorning of your Play*: (for your *Foundations being ſurely Laid*, and your *Building well Rear'd*, you may proceed to the *Beautifying*, and *Painting* of your *Fabrick*.) And thoſe, we call the *Graces* in our *Play*.

The Names of ſuch, which we muſt commonly uſe upon the *Lute*, be *Theſe*.

The Names, and Marks of the Graces.

The 1*ſt*. and *Chiefeſt*, is the *Shake*, Marked *Thus*, with a *Prick* before it, as here you may ſee, (·a) The 2*d*. the *Beate*, *Thus*, (ˈa) The 3*d*. the *Back-fall*, *Thus*, (›a) The 4*th*. the *Half-fall*, *Thus*, (‸a) The 5*th*. the *Whole-fall*, *Thus*, (+a) The *Sixth*, the *Elevation*, *Thus*, (⁜a) The 7*th*. the *Single Reliſh*, *Thus*, (∴a) The 8*th*. the *Double Reliſh*, *Thus*, (⁖a) The 9*th*. the *Slur*, *Thus*, (a͡) the 10*th*. the *Slide*, (the ſame) *Thus*, (a͡) the 11*th*. the *Spinger*, *Thus*, (a‸) The 12*th*. the *Sting*, *Thus*, (ᵚa) The 13*th*. the *Futt*, *Thus*, (:a) The 14*th*. the *Pauſe*, *Thus*, (a͡) or *Thus*, (a͡) The 15*th*. and laſt, *Soft and Loud Play*, *Thus*, (ſo: lo:) which is as *Great, and Good a Grace, as any other, whatever*. Theſe are the 15 *Graces*, which may be uſed upon the *Lute*; yet *Few*, or *None* uſe them All. Their *Explanation* followeth; And firſt of the *Shake*.

The

The *Shake*, is 2 ways to be performed, either *Hard*, or *Soft*, the *Hard*, (or *Tearing-Shake*) is thus done, *viz.* If you *Shake any String Open*, you must first strike it with some *Right Hand Finger*, and then be ready with the *Fore-finger*, of the *Left Hand* to pick it up, with the very Tip (near the *Nail*) of your Finger; and so, by often, and quick picking it up in that manner, or (more plainly) Scratching It, in a *Smooth*, *Nimble*, and *Strong Agitation*, you will have performed It.

The Explanation of the Hard, or Tearing-Shake, open.

The *Soft-Shake*, is done, in all respects, like the former, except the *Tearing*, and *Scratching*; and only by *Beating the String Strongly*, and with a *Quick Motion*, in the *same place*, as you did the other; which always must be either in *e*, or *f-Frett*; and if it be done *Evenly*, and *Strongly*, it gives a very *Pleasant Grace* unto your Play.

The Soft-Shake open.

Some there are, (and many I have met with) who have such a *Natural Agility* (in their *Nerves*) and *Aptitude*, to *That Performance*, that before they could do any thing else to purpose, they would *make a Shake*, *Rarely Well*. And some again, can scarcely *ever Gain a Good Shake*, by reason of the *unaptness of their Nerves, to that Action*; but yet otherwise come to *Play very well*.

I, for my *own part*, have had occasion to *break*, *both my Arms*; by reason of which, I cannot make the *Nerve-Shake well*, nor *Strong*; yet, by a certain *Motion of my Arm*, I have gain'd such a *Contentive Shake*, that sometimes, my *Scholars* will ask me, *How they shall do to get the like?* I have then no better *Answer* for Them, than to tell Them, They must first *Break their Arm, as I have done*; and so possibly, after that, (*by Practice*) they may get *My manner of Shake*.

The Author's Inability, to make the Nerve-Shake.

The Arm-Shake.

The *Stopt-Shake*, is (only) differing from the *Open-Shake*, in that you are always to use some One of your *Under-fingers*, in your *Shaking*, and to *Stop*, one of your *Upper-fingers*, upon some *Letter*, and then *Shake* with an *Under-Finger*. As for *Example*, Suppose you stop the *Letter e* upon the 2*d. String*, with your *Fore-finger*: Then must you make your *Shake*, from the *Letter d*, (*because It is the Aire*) upon the *same String*, *with your Little Finger*; Remembring to Stop the *e*, *Hard* and *Close*, all the time of your *Shaking*; and if you will have a *Soft*, and *Smooth Shake*, then only *Beat* the *Letter d Hard*, *and Quick*, *directly down*, *and up*, *with the very Tip of your Little Finger*; but if you would have a *Hard*, *or Tearing Shake*, then Nibble the *d Strongly*, and very *quick*, and it will give you *Full Content*; and so for all *Stopt Strings*, which require *Shaking*.

The Stopt-Shake, and its Explanation.

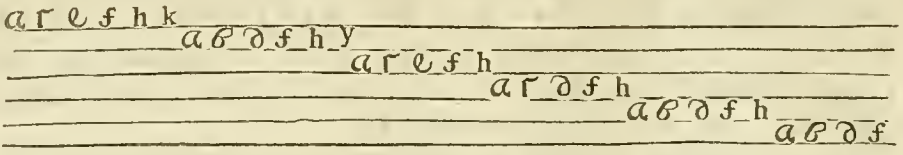
You must likewise know, That a *Shake* is not always to be made 2 *Fretts off*, (which is a *Full Note Distance*,) but as often from *One Frett*, (which is but *Half a Notes Distance*.)

And to know certainly, when to do *One*, and the *Other properly*; *Take This General*, *and Certain Rule*; (never to be altered) which is, That *All Shakes*, must be made, either from the *Half*, or *Whole Note*; according to the *Aire*, *and Humour of your Tuning*,

A General Rule, how to make All Shakes properly, and in their True places.

Tuning, and Leſſon. As for Example. In this next *Muſick Line*, I have ſet the *Aire* of the *Tuning down*, upon every *One* of the *Six Strings*, which only are to be *Shaked*; the *Baſs*, never.

An Example of whole Notes, and half Notes, in reference to Shakes, and Back-falls, in their proper Aire.



Obſerve the *Order* of the *Treble String* firſt, and ſee which are *Whole Notes*, and which are *Half Notes*, from each other.

Firſt, from a, to r, is a *Whole Note*, (becauſe 2 *Fretts.*)

From r, to e, is likewiſe a *Whole Note*, for the ſame Reaſon.

From e, to f, is but *Half a Note*, (becauſe but *One Frett.*)

From f, to h, is a *Whole Note*; and from h, to k, a *Whole Note.*

A certain General Rule, for Graces; never to be Contradicted.

Thus, by *This Rule*, Examine all the reſt, and you cannot fail, to know *Whole Notes*, and *Half Notes*; which is a certain Rule, both for *Shakes*, *Reliſhes*, *Elevations* and *Back-falls*, never to be contradicted; That is, *Every Shake*, is to be made in the *Aire, viz.*

If *I would Shake* r, upon the *Treble String*, I muſt firſt ſtop r, and then *Shake* It, in e-*Frett.*

Likewiſe, If I would *Shake* r, upon the 2*d.* or 4*th. String*, I muſt ſtop r, and then *Shake* it in d-*Frett*, (becauſe that is the *Aire*, and but *Half a Note.*)

This I ſuppoſe enough, to make you know the *Certain Place of Shaking any Note.*

I will, from hence, proceed to the *Back-fall*, becauſe the ſame *General Rule, is proper for them both.*

The Back-fall Explained.

A *Back-fall*, is only *Thus*; *viz.* Let your *Note* be what it will; It muſt 1*ſt.* partake of the *Tone of another Note*, *or Half Note above it*, before it Sound, As for Example.

Suppoſe I would *Back-fall* a, upon the *Treble String*, then I muſt 1*ſt. ſtop* r, upon the *ſame String*, and ſtrike it, as if I did abſolutely intend r (only) ſhould *Sound*; yet ſo ſoon as I have ſo *ſtruck* r, I muſt, with the *Stopping Finger* (only) cauſe the a, to ſound, by taking it off, in a kind of a *Twitch*, ſo that the *Letter* a, may *Sound*, (by reaſon of that *Twitch*, or *Falling back*) preſently after the *Letter* r, is ſtruck, *&c.*

This is called a *Back-fall*, and there needs no more to be ſaid of it, (It being ſo *Eaſie* to be *underſtood.*)

Now you muſt know, That the *Back-fall* may be either *Plain*, or *Shaked*; if *Plain*, you have done it already, by the *laſt Direction.*

If *Shaked*, then *Thus, viz.*

When you have given it that *Twitch*, (I have not a fitter word to give it) you muſt *Shake* it, either with the *Loud*, or *Soft Shake*, (in the proper *Letter*) afterward, as if it had not been *Back-fall'd*; and *This*, is likewiſe ſufficient for It.

The

The *Beate*, is your *Letter* struck; (be it what it will) and so soon as it is struck, that Sound must be *Falsifyed*, always into a *Half Note beneath, by taking up your Finger*, (as if you would *Back-fall the False Note, from that Stop'd Letter*) and *strongly, so shaked, to and again*; yet, at last, the same Finger, must *rest down*, in the *1st. True Note.* As for Example. The Beate, Explained.

If I would make a *Beate* upon ϑ, on the *4th. String*, I must, at the *same time*, (together with that ϑ) stop ϝ, on the *same String*; and, so soon as I have struck the ϑ, I must *Twith it up*, and by the *Twitch*, cause the ϝ to Sound, and so continue in that *Quick Motion*, as if I did only intend to *Shake* the ϝ; yet, so *strongly knocking down my Finger into* ϑ, *that at every Knock, or Motion*, ϑ may be *Equally heard with* ϝ; and when I have thus continued *Beating*, so long as my *Time* will *allow me*, I must then give the *last Knock into* ϑ, *with all the strength I can*; so that ϑ must be *Eminently heard at that very last*: For you must know This, That whatever your *Grace* be, you must, in your *Fare-well*, express the *True Note perfectly*, or else your *pretended Grace*, will prove a *Disgrace.* Observe, not to make a Grace, to prove a Disgrace.

The *Half-fall*, is ever from a *Half Note beneath*, (as is the *Beate*) and is performed, by striking that *Half Note* first; but so soon, as that is so *struck*, you must readily *Clap down the True Note*, (with the *proper Finger*, standing ready) without any further *striking.* Explained Thus. The Half-fall, Explained.

Suppose I would make a *Half-fall* to ƒ, upon the *Treble*, (or any other *String*) I must place a *Finger* in ҽ upon the *same String*, *and absolutely strike* ҽ, as if *nothing else were intended*; but so soon as ҽ has given its *perfect Sound*, my next *Finger*, must fall *smartly into* ƒ; so that ƒ may Sound strongly, only by *That Fall*; which will cause a *Pritty, Neat, and Soft Sound*, without any other striking, and this is the *Half-fall.*

The *Whole-fall*, is a *Grace*, much out of use, in *These our Days*; yet because, in some Cases it is very *Good*, and *Handsome*, and may give *Delight*, and *Content* to many, who think fit to use It; know, it is *Thus Performed*; *viz.* It gives *Two False Letters*, before the *True intended Letter* comes in. Explained thus. The Whole-fall, Explained.

Suppose I would give a *Whole-fall*, to the Letter ϑ, upon the *5th. String*: Then I must first strike ɑ, upon that *String*; and then *fall my Fore-finger hard*, upon ɾ, on the *same String*, and so closely after, (holding ɾ still stopt) fall my *3d.* or *Little Finger*, as hard into the True intended *Letter* ϑ; and thus the *Performance is Finished*; yet always observing, (that for an *Equality, and Evenness, in these 3 Sounds*) which is a thing *Chiefly* to be Regarded) you must take *Care*, that you strike not the first *so Loud*, as that the *strength* of the *Finger*, is not sufficient to cause the other 2 *following Letters to Sound as Loud, as the first, which was struck.* Therefore, ever at a *Whole-fall*, strike the first Note of the 3, *Softly*; so may you with the more *Ease*, and *Certainty*, make the *next* 2, *as Loud*; for a Man cannot fall a *String* so Loud, as he can strike it. Choice Directions, for It Exact Performance.

This is ſufficient to Explain the *Whole-fall*; *Only Note*, That you always fall it, *through the proper Ayre-Notes of the Key*, (which to a *Muſical Ear*, is *Naturally known.*)

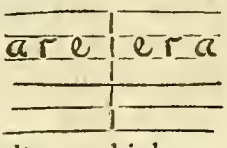
Sometimes, it will be 2 *Full Notes*; as, ſuppoſe you ſhould *Fall* e, on the 3*d*, *String*; Then muſt you *Fall* it from a, into r, and ſo into your *True Note* e, which is the *Ayre* of that 3*d*. *String*, for *Thoſe Notes* in this *Tuning*.

Chap. XXIII.

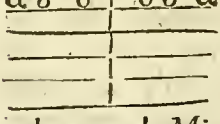
The Elevation, and its Explanation,

The *Elevation*, the *Single Reliſh*, and the *Double Reliſh*, will take up too much *Trouble* to *Explain Them*, by *Words only*; and will *better* be done, by *Notes*, or *Letters*, becauſe they are to be performed, by *many, and various Notes*. Therefore, in *Their Explanation*, I will uſe a *Muſick Line*, and *Letters*, for your more *Eaſie underſtanding of Them*.

The *Elevation*, is generally to be made in the *Aſcenſion, or Deſcenſion* of a 3*d*. and always upon the *Middle Note*; (But in ſaying a 3*d*. or 3 *Notes*, I do not mean always 3 *Full Notes*; for there is a 3*d*. *Major*, and a 3*d*. *Minor*, as are *Here Explained*. As for Example.



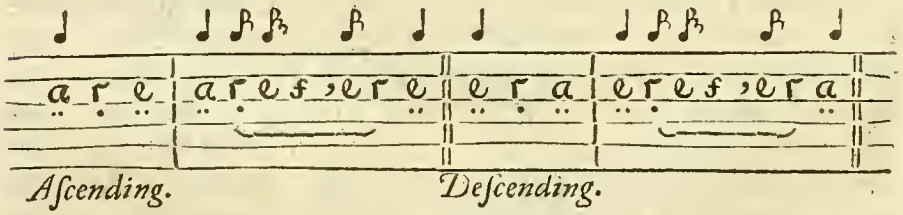
Thoſe 3 1*ſt*. are a 3*d*. or 3 *Full Notes Aſcending*, which we call 3*d*. *Major*, or *Sharp* 3*d*. and the 2*d*. 3, are a 3*d*. or 3 *Full Notes Deſcending*.



The 1*ſt*. 3 of theſe, are a 3*d*, *Aſcending*,, with the *Half Note in the midſt*, which we call a *Flat* 3*d*. or a 3*d*. *Minor*; the laſt 3, are the ſame *Deſcending*.

Now, from any of *Theſe Notes*, you ſhall know, how the *Elevation* is to be made, and that is always upon the midſt of the 3; Thus, 1*ſt*. according to the 3 *Full*, or *Whole Notes*, as in the 1*ſt*. *Six Letters* upon the 3*d*. *String*. Explained *Thus*.

The 2*d*. 3 Thus.

The Elevation, Aſcending, and Deſcending.

Aſcending. *Deſcending.*

Thus the *Elevation* is expreſs'd, both *Aſcending*, and *Deſcending*, as you may ſee (by this Line) upon the *Letter* r, which takes up 5 *Letters*; (as you ſee link'd together by a *Hoop'd Stroak*) None of which, are to be ſtruck, but only the 1*ſt*. r, and all the reſt are to be performed by the *Activity* of the *Left Hand*, in the manner of *Falling, or Sliding*.

The

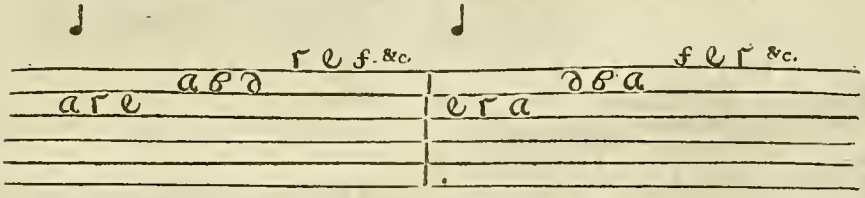
The *Falling*, you have had expreſs'd before; and the *Sliding*, ſhall by and by be Explained.

Let this ſuffice to expreſs the *Elevation*; only you muſt *Remember*, that as in your *Falling of the Whole-Fall*, I gave you a *Note*, not to *Hit* your 1*ſt*. of the *Number*, *Harder* than you were able, to cauſe *All the reſt* following, to give the ſame *ſtrength of Sound*; ſo muſt you do in *This*: For they muſt always be *Equal in Loudneſs*; which will require a pritty *Careful Practice*: For 'tis a *Hard Grace*.

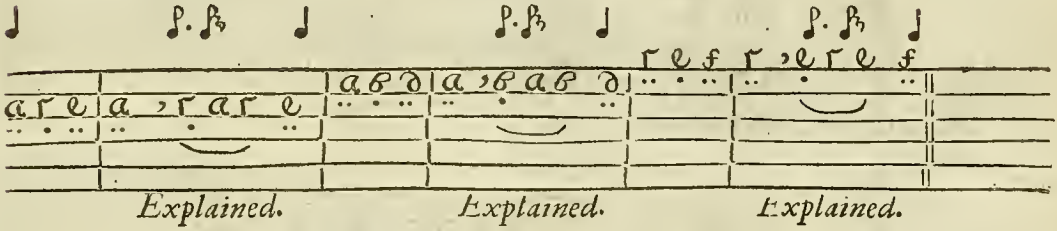
The 3*d*. *Minor*, or *Flat* 3*d*. is done after the *ſame manner*; yet obſerving the *Ayre* of your *Leſſon*.

The *Single Reliſh*, (after *This*, is underſtood) will be *very Eaſie*, as being but a piece, or part of the *Elevation*; and is likewiſe generally done upon the *Aſcenſion*, or *Deſcenſion* of a 3*d*. *Thus*. The Single Reliſh.

Aſcending a 3*d*. *Thus*. *Deſcending a* 3*d*. *Thus*.

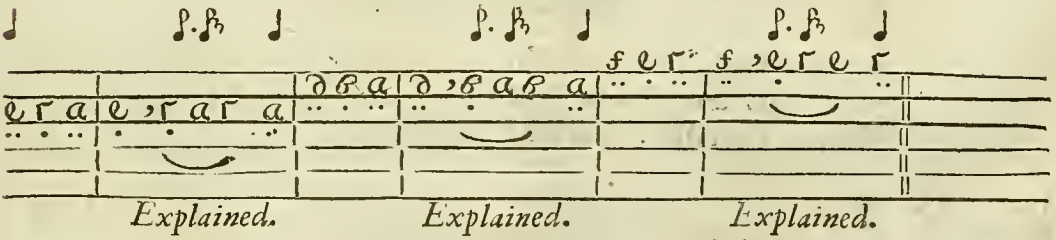


Explained Thus, 1*ſt*. *Aſcending*.



Explained. *Explained.* *Explained.*

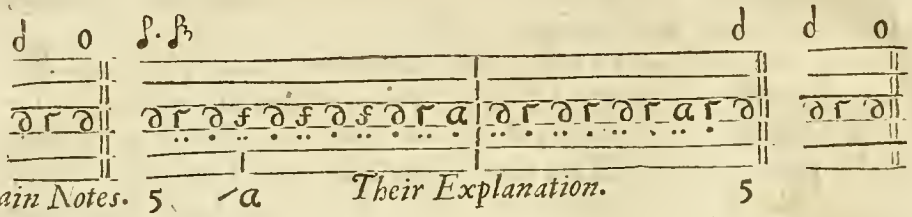
2*d*. *Deſcending*.



Explained. *Explained.* *Explained.*

Note, That the 2*d*. *Note*, upon which you perform the *Reliſh*, has a *Back-fall*, which would always be performed very *ſtrongly*, *and ſmartly*, before you attempt the other 2 *Notes*; which is *All* that is needful to be expreſs'd, concerning the *Single Reliſh*.

The *Double Reliſh*, *is a Grace*, *very profitable to practice*, for the making the *Hand Nimble*, *Quick*, *and Even*; But upon the *Lute* is not us'd to be performed, by any *Sliding*, or *Falling of Notes*, as *Others* are; becauſe It conſiſts of *too many Notes*, to be performed, without ſome other *Help*, than by the *Left Hand*; But is done in *This following manner*, *Thus*. The Double Reliſh.



All This, is but called the *Double Reliſh*, expreſſing *Thoſe* 3 *Plain Notes*.

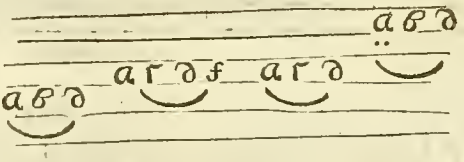
In *Encient Times*, the *Well, and True Performance of It*, upon the ſeveral *Keys*, throughout the *Inſtrument*, (either *Lute, or Viol*) was accounted an *Eminent piece of Excellency*, though now, we uſe it not at all in our *Compoſitions* upon the *Lute*.

However, I ſhall commend the *Private uſe*, and *Practice of It, to All Practitioners*, as a very *Beneficial piece of Practice*, for the *Command of the Hand*. And although the very *Shape, and Faſhion* of It, be not at *This Day in General uſe*; yet I will ſet down ſuch *Alluſions* to It, or ſuch Kind of *Dependences* upon It, (when I come to give Further *Directions* for the *Hand*) as ſhall paſs, with very much *Grace*, and *Modiſh-Good-Applauſe*.

But I muſt 1*ſt*. make an end of *Explaining* the reſt of *Theſe Graces*, which I will haſten to do.

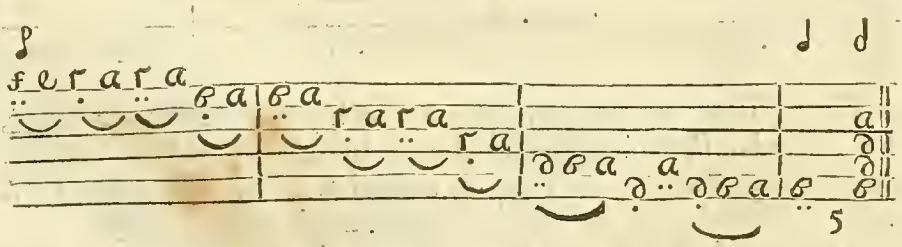
The Slur. The next therefore, is the *Slur*, and is no more than the *Falling* of ſo many *Letters*, (*Aſcending*) as you can, upon *Any one String*; only by hitting the 1*ſt*. as you did the *Whole-fall*. As for Example. *All Thoſe*, which are *Hooped in*, go under the Name of *Slurr'd-Notes*; only hitting the 1*ſt*. and Falling the reſt, as in the *Elevation before*.

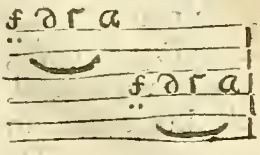
Explained Thus.



The Slide. The *Slide*, is near of Kin to the *Slur*, and differs only *Thus*; your *Notes* are always *Deſcending*, and *Mark'd* with a *Hoop*, or *Slide*, as your *Slur*. As for Example.

The Slide Explained.





We ſeldom *Slide* above 2, or 3 at a time, as you may ſee marked in the 1*ſt*. 2*d*. and 3*d*. *Barrs*, with the *Slide*.

Sometimes we *Slide* Four, as in the Little Short *Line*.

The

The doing of *This*, is no more, than 1*st*. to make all the *Stopt Letters Ready*, (that is, have *Them all Stopt together*;) Then hit the 1*st*. and Twitch the rest, with your Stopt *Fingers*, one from another, as you take *Them off*, and *Remember* to do them *All Equally*, for *Distance*, and *Loudness*, *according to former Directions*.

The *Spinger*, is a *Grace*, very *Neat*, *and Curious*, for some sort of *Notes*; and is done *Thus*, viz. The Spinger, Explained.

After you have *Hit your Note*, which you intend to make the *Grace upon*, you must (just as you intend to part with *your Note*) *Dab* one of your *next Fingers lightly upon the same String*, *a Fret*, *or* 2 *Fretts below*, (according to the *Ayre*) as if you did intend to *stop the String*, *in that Place*; *yet so Gently*, *that you do not cause the String to Sound*, *in That stop*, (so dab'd;) but only so, that it may *suddenly take away That Sound*, *which you last struck*; yet give some *small Tincture of a New Note*; but not *Distinctly to be heard*, as a *Note*; which *Grace* (if *Well done*, and *Properly*) is very *Taking*, *and Pleasant*.

The *Sting*, is another very *Neat*, *and Pritty Grace*; (But not *Modish* in *These Days*) yet, for some sorts of *Humours*, very *Excellent*; And is *Thus done*, (upon a *Long Note*, *and a Single String*) first strike your *Note*, and so soon as It is struck, *hold your Finger* (*but not too Hard*) *stopt upon the Place*, (letting your *Thumb loose*) and *wave your Hand* (*Exactly*) *downwards*, *and upwards*, *several Times*, *from the Nut*, *to the Bridge*; by which *Motion*, *your Finger will draw*, *or stretch the String a little upwards*, *and downwards*, *so*, as to make the Sound seem to *Swell* with pritty *unexpected Humour*, and gives much *Contentment*, *upon Cases*. The Sting, Explained.

The *Tut*, is a *Grace*, always performed with the *Right Hand*, and is a *sudden taking away the Sound of any Note*, and in such a manner, as it will seem to cry *Tut*; and is very *Pritty*, and *Easily done*, *Thus*. The Tut, Explained.

When you would perform *This Grace*, it is but to strike your *Letter*, (which you intend shall be so *Grac'd*) with one of your *Fingers*, and immediately *clap on your next striking Finger*, *upon the String which you struck*; in which doing, you suddenly *take away the Sound of the Letter*, which is that, we call the *Tut*; and if you do it clearly, it will seem to speak the word *Tut*, so plainly, as if it were a *Living Creature*, *Speakable*. Which makes the Lute to speak.

The next, (which I (*my self*) only call a *Grace*; because no *Master* ever yet (as I can find) directed it, as a *Grace*, but my self) is to Play some part of the *Lesson Loud*, and some part *Soft*; which gives *much more Grace*, *and Lustre to Play*, *than any other Grace*, *whatsoever*: Therefore I commend It, as a *Principal*, and *Chief-Ornamental-Grace* (in its *Proper Place*) Soft and Loud Play, a most Excellent Grace.

The last of All, is the *Pause*; which although it be not a *Grace*, of any performance, nor likewise *Numbered* amongst the *Graces*, by others, yet the performance of It, (in proper Places) adds much *Grace*: And the thing to be done, is but only to make a kind of *Cessation*, *or standing still*, sometimes *Longer*, and The Pause.

and ſometimes *Shorter*, according to the *Nature*, or *Requiring* of the *Humour* of the *Muſick*; which if in Its *due Place* be made, is a very *Excellent Grace*.

I have now done, with the *Declaration*, and *Explanation of the Graces*.

I will therefore proceed, to (what I ſuppoſe you long for) *viz.* the further *Explaining of Lute-Play*.

CHAP. XXIV.

I Can Remember but *One Thing* more; which I count *Needful*, that you be informed in, before you ſhall find your ſelf *ſufficiently Able* to give a *True Account of every performance in Any Leſſon*, that you ſhall meet with.

A General Rule for the Right Hand Fingering.

And it is the knowledge of the *Right-Hand-Fingering*, *in a General way*: Which Thing, in this Chapter, I will endeavour to Explain; and the rather, becauſe it is too *Great a Trouble*, in the *Pricking*, or *Printing* of *Many Leſſons*, to ſet down the *Fingering*, to every *Note*.

Beſides, for your future ſatisfaction, and that you may Play by a *Certain Rule*, and not upon *Truſt*, at a *Venture*, with much *Uncertainty*, not knowing a *Reaſon* for what you do: Wherefore, attend *This General Rule*; which ſhall never fail you, for *True Fingering*.

All Leſſons ſhould be Barr'd.

You muſt know, all *Leſſons* you ſhall meet with, either will, or ſhould be *Barr'd*; ſo that when you ſee the *Barr*, you will eaſily perceive, what *ſort of Notes* it conſiſts of, *viz.* of *Even*, or *Odd Notes*.

If *They* be all *Even Notes*, either of *One Kind*, or *Mixt*, (provided they be mixt *Even*; as 2 *Crochets*, and 4 *Quavers* together, or any ſuch;) Then, ever begin the firſt, with your 2*d. Finger*, and then the 2*d.* with your 1*ſt. Finger*, &c. as you will ſee in moſt of *Thoſe* 7 *Præludes*, I ſet you down before, with their *Fingering Mark'd*.

When your Thumb ſingle, begins any Barr, what Finger follows.

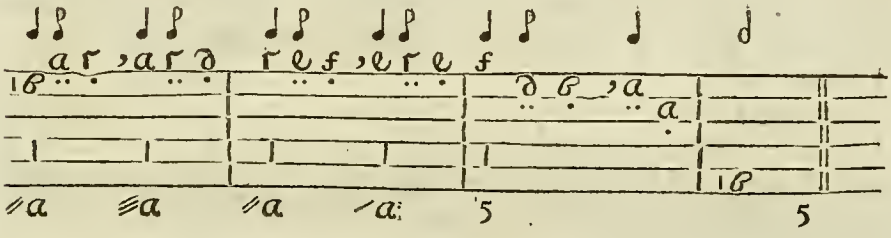
But in Caſe your *Thumb* ſhall begin any *Barr*, with a *Single Letter*, (as in the 7*th Prælude*, in *E-mi*, It did) you muſt know, that In ſuch a Caſe, your *Thumb* ſupplies the *Place*, and *Office* of your 2*d. Finger*, as in that *Prælude* you may *ſee*, in moſt of the *Barrs*, quite through.

When the Thumb ſupplies the place of the Fore-finger.

But when the 2*d. Finger*, ſhall begin a *Barr Single*, and the 2*d. Note* of the *Barr* ſhall be ſtruck with the *Thumb*, (as in the 5*th. Prælude* in *Gam-ut*, you may ſee;) Then the *Thumb* ſupplies the *Place*, and *Office* of the *Fore-finger*, your 2*d. Finger* ſtill keeping Its Courſe, in taking the 3*d.* or next Note. Thus, (let your *Leſſon* be ſo long as it will) if your *Barr* conſiſt of *Even Notes*, or *Evenly Mixt*; make no *Scruple*, but perform it always in *This Even manner*; which is the *Sure*, and *Beſt way* of Playing *All Diviſions*, ſo falling out.

But

But if you meet a *Barr*, not *Evenly Mixt*, as one *Crochet*, and 2 *Quavers*, for the 1*st*. 3 *Notes*; and then the like again, for the 2*d*. *Three Notes*, (or the like;) In such a Case, you must only have *Respect to Those Even Notes, of a Kind*, (*in that Barr*) *viz*. which are the 1*st*. 2 *Quavers*, and which the last 2 *Quavers*; and begin *Them*, with your 2*d*. *Finger*, although you struck the *Former Note*, with the *same Finger*; as *Thus*, for Example, you may see in *These* 2 *Barrs*.



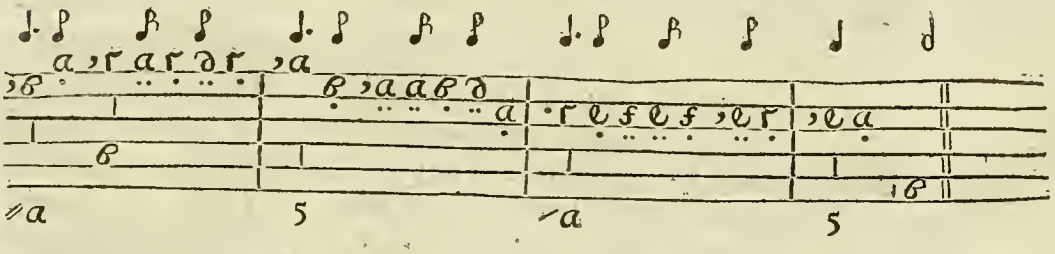
Even Notes of a Kind, in a Barr, how to be Play'd.

I suppose, you remember, that a *Single Treble*, and a *Bass*, is always to be struck with the 2*d*. *Finger*, and the *Thumb*.

Let *This* suffice, for *Even Notes* in a *Barr*.

But when you meet with *Odd Notes* in a *Barr*, *Thus*.

Odd Notes in a Barr, how.



Then *Play Those Three* 1*st*. *Notes* of the *Barr*, as you see them Mark'd, (which is *Natural*, and proper *Fingering*;) but then, at the 4*th*. *Note*, you will perceive, that *Those remaining* 4 *Notes*, will prove to be *Even Notes*, and of a Kind, (as to the *Rule of Fingering*) though Two of *Them* be *Semiquavers*, and Two of *Them Quavers*; That is, they are 2 and 2 of a *Kind*; which is all the *Concern* of your *Observation in Fingering*: Therefore, you must *Turn your* 2*d*. *Finger*, although you struck the *Stop* before, with the *same Finger*.

The 2*d*. and 3*d*. *Barrs*, are both of the *same Nature*, as you see I have *Mark'd Them*.

This may serve for a *Sufficient Direction*, for your *General Observation*, in your *Right Hand Fingering*, *viz*. That whensoever you meet with *Even Notes of a Kind*, in a *Barr*, you are to begin the 1*st*. of that *Even Number*, with your 2*d*. *Finger*; although the *Barr*, in the whole, consists of *Even*, *or Odd*.

Even Notes of a Kind.

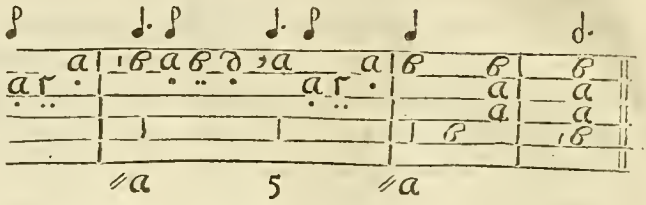
In *Triple Time*, you will often meet with *Three Odd Quavers*, *Thus*, as in this Example following on the other side.

Triple Time.

The

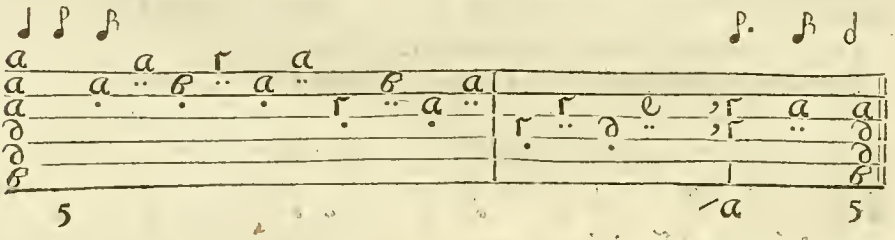
An Exception for the General Rule, of Fingering, for the Right Hand.

Example Thus.



The *Rule will ſtill hold Good*; For you muſt hit the *1ſt.* odd *Quaver*, with your *Fore-finger*; and then the 2 laſt, (which are *Even Notes of a Kind*) begin, as you ſee, with the *2d. Finger.*

I think I need ſay no more, concerning this *General Rule*, for *Fingering*: Yet ſometimes, there will happen ſuch *kind of Notes, and Paſſages*, which we find, will be more *Handſomly Convenient*, to be Play'd, *Contrary to This General Rule*; ſome of which I will here ſet you down.

The 1ſt. Example, contrary to the General Rule.

Obſerve the *3d. Note* of *This Rudiment*, and you will perceive, that It is a *Semiquaver*; and they are all ſo, till you come to the *Fifth Note* of the *laſt Barr*: They are likewiſe *Notes of a Kind*; ſo, that according to your *General Rule*, *All Thoſe Notes* ſhould be Played with *contrary Fingering*, to what you ſee them here ſet; *viz.* Whereas you ſee them Mark'd, to begin with the *Firſt, and Second Finger*, they ſhould begin with the *Second*, and *Firſt Finger.*

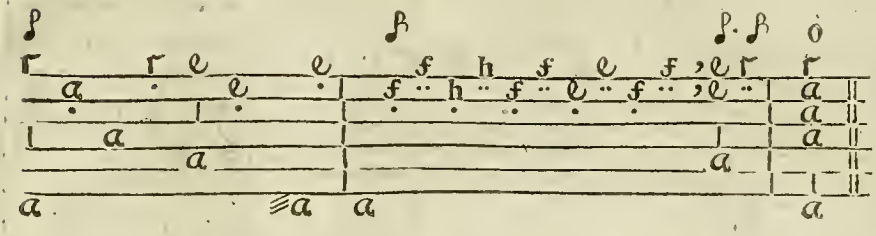
The Reaſon, why the General Rule, is contradicted Here.

Now, my *Reaſon* is *This*; becauſe, that in *This Place*, It is more *Natural*, according to the *Formation of the Hand*; and ſo It will be more familiarly eaſie, and ready for the *Hand*, to perform *Thoſe Notes*, (as they ſo ſtand) than according to the *General Rule*: Which if you attentively obſerve, you may eaſily perceive.

As for Example; Take notice, how that the *Fore-finger*, of your *Striking Hand*, (ſtands in Its *Poſture of Play*) *more conveniently ready over the 2d. String, than over the 1ſt.* So alſo doth the *2d. Finger*, (at the ſame Inſtant) ſtand more ready, over the *Treble String, than over the 2d.* So that, if you will make your *Preparation*, as formerly I have directed, *viz.* To make your *2d. Note ready, (with both Hands) before you ſtrike your Firſt*; *I ſay*, (*Thus Preparing*) you cannot chuſe but perceive, how that the *Natural Formation of the Right Hand, doth Invite you to This manner of Play, in This Place*; And ſo would be in all other, hapning in the ſame Kind. As for Example.

Here

Here is another such.



The 2d. Example, contradicting the General Rule.

The 1*st. Barr*, is according to the *General Rule*; But the 2*d.* you see, is just in the *Nature* of the other above, *Contradictory*; and therefore, would be so performed.

Now, It will be very good, (for your *Experience*, and *Confirmation*) to try to Play *These* 2 *last Examples, according to the General Rule*; by which means, you will more apparently perceive the *Difference, and Reasonableness of This Exception*; For you will find, by such *Tryal*, that you *cannot perform Those Notes, so smoothly, and easily* by the *Rule-Play*, as by the *Exception-Play.*

The best way to confirm you, in this particular Play.

I will still proceed in *This Kind* of *Explanation*; because, that in the doing of It, I shall do you *Two Great Advantages.*

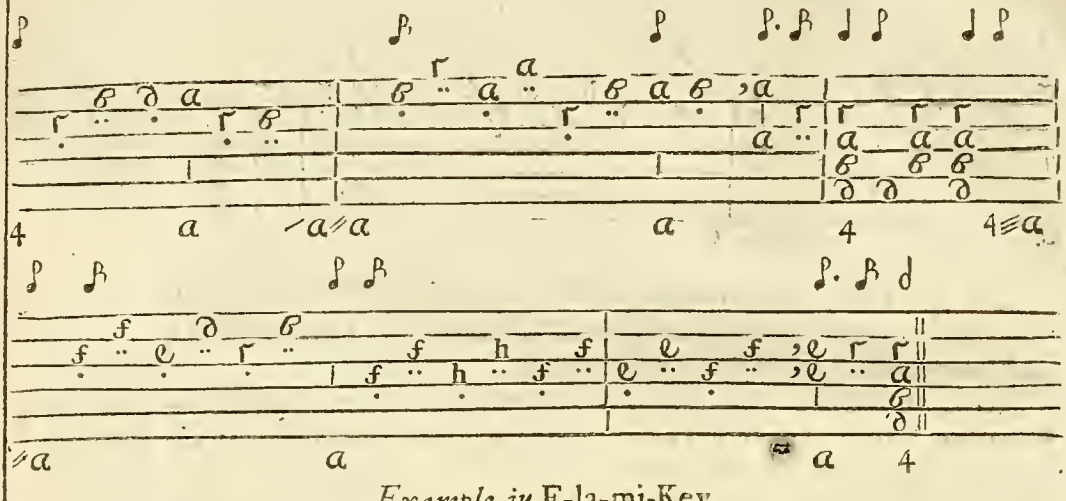
The One shall be, I will *Explain All* (or the most part of) such *Passages*, as usually are so performed upon *This Tuning*, or the *Lute in General*; by which doing, you shall *ever after be put out of doubt, as to the right order of all such Performances.*

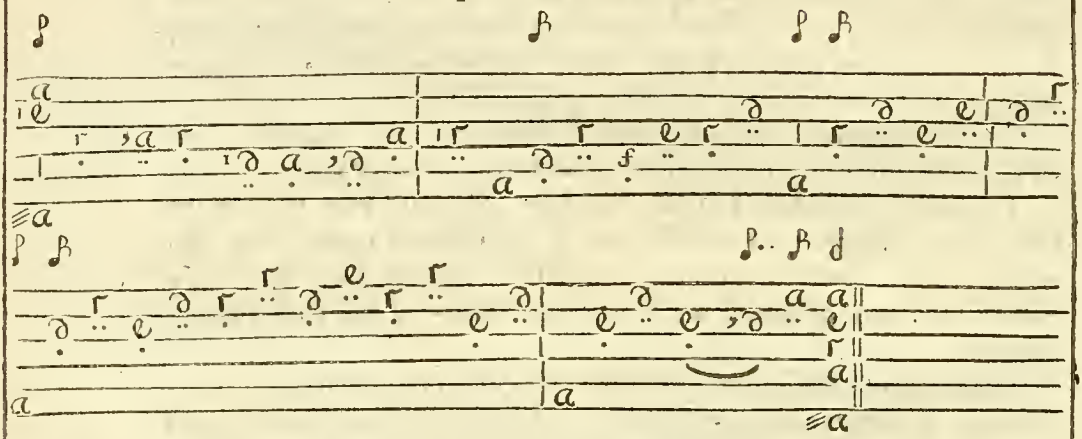
Then 2*dly.* I shall give you such an *Advantage*, as to *the General way, of Curious coming to the several Closes of Those several Keys; in which I shall Express Them, as will be a great means, to enable you to Command a Kind of Voluntary Play upon the Lute*; which *Thing* indeed I do aim at; And it shall be the very next adjoyning Work to This, which I do intend (*God Willing*) to Endeavour: The which, (to be able to do) is the *Most Absolute*, and *Most Satisfactory Piece of Performance, that any Person can Attain unto, upon This, or upon any other Instrument.*

What is the most Absolute satisfaction, upon the Lute.

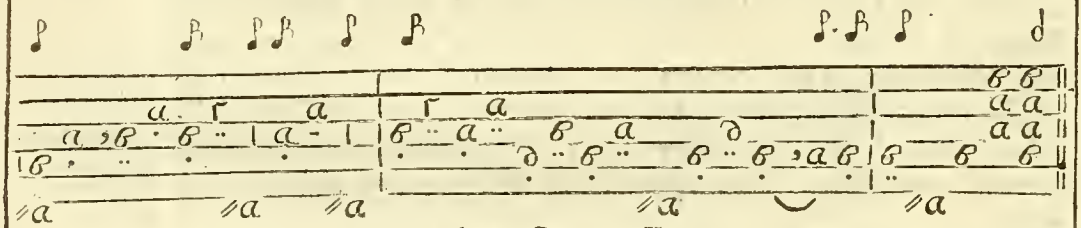
But First, I will make an end of *This kind of Play.*

Here therefore, are Five other such *Examples*; which, (with the former Two) runs through *All the Keys*; and I suppose will be sufficient, to enable you, both to know *when*, and *how to Break the General Rule-Play, upon All such Cases, at any time.* And also, (if you often Practice These following *Examples*; which you may do at any time, upon *Tuning* your *Lute*, &c.) and which will seem very *Handsom*, upon *That*, or any other *Occasion*, and add *Lustre* to your *Play* also, and make your *Hand Neat Agile*, and *Fine*; For you must know, That such kind of *Come-offs*, as These, are accounted *Quaintnesses*, or *Elegancies*; and in Play, *Esteemed* very *Credible*, in the *Performer*, if he *Perform Them Accurately*, and *Curiously Well.* And here, in this next *Page* following, you shall have Them set you.

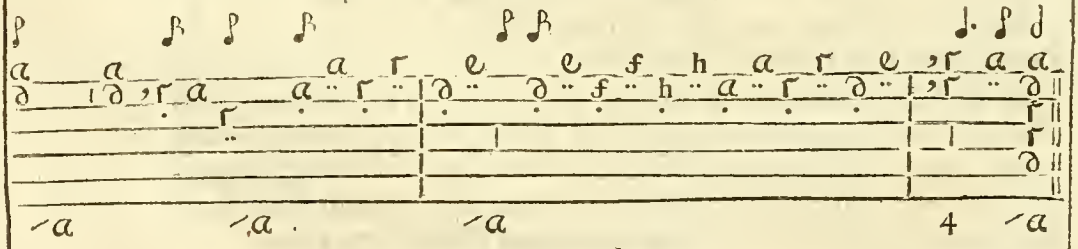
Example in D-ſol-re-Key.

Example in E-la-mi-Key.



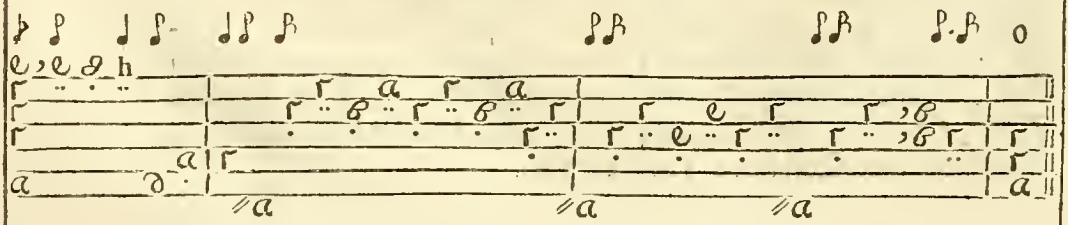
Example in F-fa-ut-Key.



Example in Gam-ut-Key.



Example in B-mi-Key.



In this laſt *Example*, Tune *F-fa-ut*, (or the *Ninth String*) Sharp.

Now, I will (according to my promise) proceed, and endeavour, both to advantage you farther in your *Experience*, and *Abilities*, in Reference to your more *Exact Performances*; As also, (if you take good notice of what you shall meet withall) to enable you, to *Manage* the *Lute*, (not only like a *Good Scholar* in Playing of *Lessons*, (set you) well, but) as a *Master:* That is, To be able, (upon the *Touch of any String, or Key*) so to *follow such a Touch, or such a Humour, as on* the sudden, you either accidentally Hit upon; or else shall *Design unto your self, to follow like a Master*; the which shall be done, by the Expressions of sundry and various *Humours, and Conceits*, in the Nature of *Ex tempore, or Voluntary Play*, proceeding from *One Key to Another, Orderly, and Naturally*; *which is a Thing very few know how to do, and fewer put in Practice:* But none at all, (that yet I could ever hear of) who have attempted, to give it in *Example*, as hereafter, In *This Work*, you shall find done.

What is to be known, in Reference to a Voluntary Play, very necessary.

I will therefore proceed to *Examples*; and make my *Discourses* upon several *Cases*, according as *Need* shall require.

To which end I must first inform you, of *Two Principal Matters*, in Reference to *Voluntary Play.*

Concerning the Key.

The First is. You must have a *special regard to That Particular Key you first Touch, or attempt to Play upon*; and is commonly done, when your *Lute* is *well in Tune*: And in the doing of which, It is ordinary to seem to *Dwell*, or *Abide* upon some *String, or Note*, by which the *Key* will quickly be known.

Concerning the Fuge, Form, or Shape.

Then 2*dly*, *Express some little Humour, or other, presently after*; by which the *Auditor* may discern some *Shape, or Form of Matter*, which you intend to follow: Both which, if you can do *Well*, and *Maintain*; you will pass for an *Able Lutenist, or Master.*

How to know the Key, 4 several ways.

The *Key may be known* 4 several ways.

First, By the *Bass, or Diapason*; which if you make for your *Beginning Stroak*, there is no doubt, but It must stand for your *Key.*

Secondly, by the *Third, or Tenth, to your Bass* (reckoning *upwards.*)

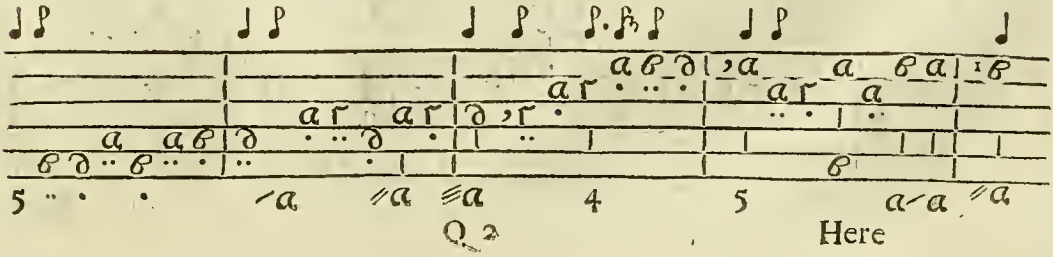
Thirdly, by the *Fifth, or Twelfth, to the Bass.*

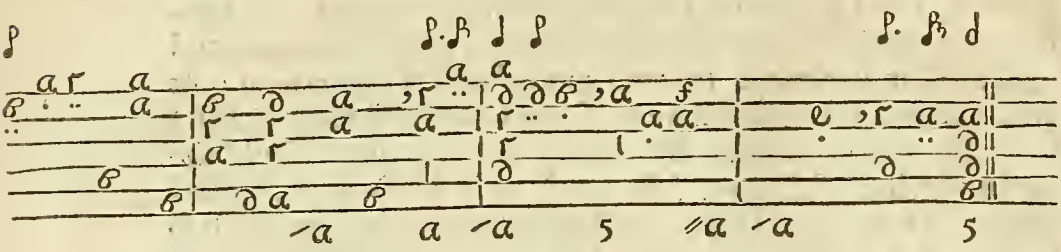
And Lastly, by the *Eighth.*

I say, by these Four ways, your *Key* may be known.

As for Example: Suppose I intend to Play a *Prælude in C-fa-ut-Key*, and to manifest, what *Key* I do intend to Play in, I will begin *Thus, with the last Great String*, which is the *Diapason* of *C-fa-ut.*

The First Prælude beginning in that Key C-fa-ut.





Here you may *apparently diſcern the Key, of This Prælude*, by the *Firſt Note*, which is *C-fa-ut.*

Now for the *Fugue*, *Shape*, or *Form of This Leſſon*, you ſhall know *It Thus.*

The *Fuge* is ſeen in the firſt *Barr*, in which is expreſt a determinate *Order*, intimating *Matter*, *and Form of Notes*, which *Matter*, *or Conceit*; I do intend to purſue, quite through the *Leſſon.*

The meaning of a Fuge.

This *Term Fuge*, is a *Term* uſed among *Compoſers*; *by which They underſtand a certain intended Order, Shape, or Form of Notes; ſignifying, ſuch a Matter, or ſuch an Extention*; *and is uſed in Muſick, as a Theam, or as a ſubject Matter in Oratory, on which the Orator intends to Diſcourſe.*

And this is the *Nature*, and *Uſe* of a *Fuge in Muſick*; and, as you may moſt plainly diſcern, in *This laſt ſet Leſſon.*

Examine It therefore, and obſerve the *1ſt. Barr*, which ſpeaks the *Intent, or Conceit* of the whole *Leſſon*; each *Barr* varying a little; yet (as I may ſay) *Taſting* of the *Firſt*, or *Alluding Thereannto.*

The very Beſt way, to procure Invention.

This is the very way, if well Underſtood, and Imitated, which will occaſion Invention, with much Eaſe, and Great Delight: But at the preſent, will (or may) ſeem a *Myſtery:* However, I will purſue It ſo long, in what I ſhall hereafter ſet down, that I doubt not, but you will *Grapple* with the meaning of It, well, before I conclude, and to *your great Satisfaction, and Advantage.*

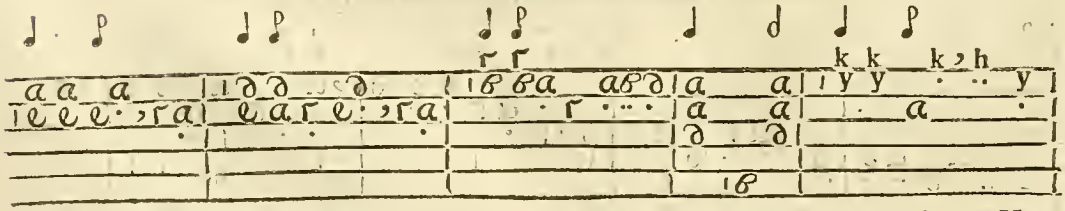
From this Place, quite through the *Book*, there is ſcarce a *Leſſon*, but will Exemplifie This particular Matter of *Invention.*

I am Engaged next, to let you know, how to expreſs your *Key, by a 3d. or 10th. to your Diapaſon intended.*

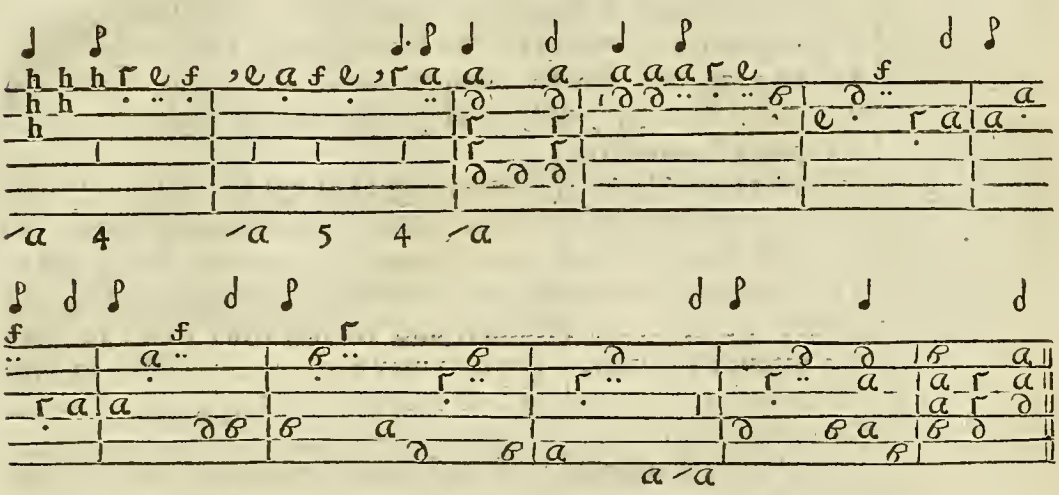
Now for Example, you ſtill intend *C-fa-ut-Key*; and you begin to touch your *2d. String*, which is a *3d.* or *10th.* to your *intended Key.*

Here is a *Prælude*, which will ſhow you, how *That* may Handſomly be done; As alſo to *Maintain a Fuge, or Humour.*

The 2d. Prælude in the 10th. above the Key.



Here



Here the *Key is obvious, and Plain*, as beginning on the 2*d*, *String*, (the *Letter* e, on the same *String* being but the same *Tone*, yet augments the *Sound*, and makes it a little *Fuller*;) And that 1*st*, e may properly have a *Beate to It, for Its Grace*, (the which is set;) Likewise the 1*st*. d, in the 2*d*. *Barr*; The 1*st*. *c*, in the 3*d*. *Barr*; The *c*, in the 4*th*. *Barr*; The 1*st*. y, in the 5*th*. *Barr*; And the 1*st*. d, in the 9*th*. *Barr*.

Note likewise, That *All those Letters, which I have Noted for Beates, must be struck with the Thumb; and the Treble above each, with the* 2*d*. *Finger*. Note.

This may suffice, for the *Fingering of the Lesson*.

Now, as to the *Humour* of It, you may observe, That It All *Tasts of*, or *Similizeth with the* 1*st*. *Barr, in some small kind*; yet not too much of the same *Humour*; for that is *Nautious*, and *Tiresome*, (which has been *Anciently*, by some, us'd too much; but *too little now a days*, by others.

'*Judgment, gain'd by Experience, must be the best Director in* '*This Matter*.

'The last part, Is a little a *Kin to the Fuge*; *yet peculiarly a Hu-* '*mour by It self*.

'For you may carry on, and maintain *several Humours, and* '*Conceits, in the same Lesson*; provided they have some *Affinity*, '*or Agreement one to the other*: But That does require some *Ex-* '*perience, and Judgment* also; and more than some of our *Late Com-* '*posers of These Times shew, who make their Lessons, as I have* '*known Boys to make their Jacks of Lent*; *Their Doublet-Sleeves of* '*several Colours, and both differing from the Skirts, and the Body differ-* '*ing from All*, (*and yet all very Good Stuffs, Cloth, or Silks, had they* '*been properly, and Judicionsly plac'd*;) *which kind of Ridiculous Com-* '*posures, have no Good Order, or Compendious Artifice in Them: but are* '*made up at Random, by Hab-Nab, without Care, Skill, or Judgment*. A Comparison, concerning Ridiculous Composures.

'Now here, it will not be Impertinent, to make a short *Di-* '*gression*, and to say something in *This Respect, of Musick*; which '*I believe, every one will not believe, or think possible*; and es- '*pecially, in the matter of Invention, in Composition*. A Necessary, and short Digression, Comparing Musick to Language, or Oratory.

But

'But *Thus much I do affirm*, and shall be ready to *Prove*, by 'Demonstration, (to any Person Intelligible) That *Musick* is as 'a *Language*, and has Its Significations, as Words have, (if 'not more strongly) only most people do not understand that 'Language (perfectly.)

Further Explained.

'And as an *Orator*, (when he goes about to make a *Speech*, 'Sermon, or *Oration*) takes to Himself some Subject Matter, to 'Exercise Himself upon, as a *Theam*, *Text*, or the *Like*; and in 'That Exercise, can order His Discourse, or Form, various, and 'sundry ways, at his Pleasure, and yet not stray from, or loose 'His intended Matter. Even so may a *Learned Master*, in *This* 'Art, do the like; and with as much *Ease*, *Scope*, and *Freedom* '(significantly.)

'And as in *Language*, various *Humours*, *Conceits*, and *Passions*, '(of All sorts) may be Expresst; so likewise in Musick, may any 'Humour, *Conceit*, or *Passion* (never so various) be Expresst; 'and so significantly, as any *Rhetorical Words*, or *Expressions* are 'able to do; only, (if I may not be thought too Extravagant 'in my *Expressions*) if any *Difference* be; It is, In that *Musick* 'speaks so transcendently, and Communicates Its Notions so In-'telligibly to the Internal, Intellectual, and Incomprehensible

The Divine Rhetorical Power of Musick.

'Faculties of the Soul; so far beyond all *Language* of *Words*, 'that I confess, and most solemnly affirm, I have been more *Sen-'sibly*, *Fervently*, and *Zealously Captivated*, and drawn into *Di-'vine Raptures*, and *Contemplations*, by Those *Unexpressible Rhe-'torical*, *Uncontroulable Perswasions*, and *Instructions* of *Musicks* 'Divine Language, than ever yet I have been, by the best *Verbal* 'Rhetorick, that came from any Mans Mouth, either in *Pulpit*, or 'elsewhere.

☞ 'Those *Influences*, which come along with It, may aptly be 'compar'd, to *Emanations*, *Communications*, or *Distillations*, of 'some *Sweet*, and *Heavenly Genius*, or *Spirit*; *Mystically*, and 'Unapprehensibly (yet *Effectually*) *Dispossessing the Soul*, and 'Mind, of *All Irregular Disturbing, and Unquiet Motions*; and 'Stills, and *Fills It*, with *Quietness*, *Joy*, and *Peace*; *Absolute* 'Tranquility, and *Unexpressible Satisfaction*.

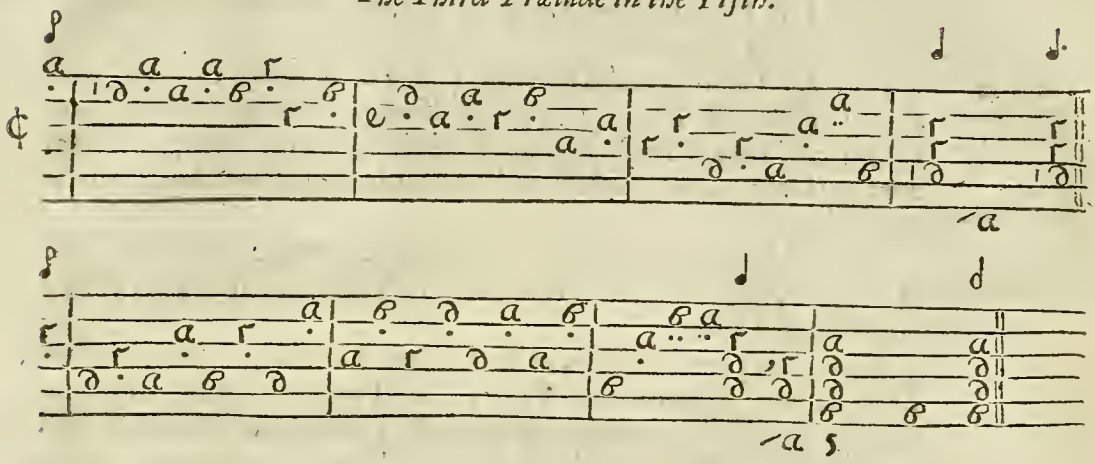
'I speak not by *Roat*, but by *Experience*, and what I have of-'ten found, and felt.

'This *Relation* will seem strange to many; which I shall not 'wonder at; because I know there are but few, which do arrive 'to that *Height*, and *Degree* of *Experience*, and *Knowledge*, 'both of the *Art*, *Practice*, or *Effects* of *It*, or (which is more) 'that do make use of Their *Musick*, in such a *Solemn*, and *Di-'vine way*.

But I must break off *This Discourse*, in *This Place*, and return to teach my *Scholar*, how to begin to Play a *Prælude*, from the *Fifth*, or *Twelfth*. The Example follows, in the next Page.

Here

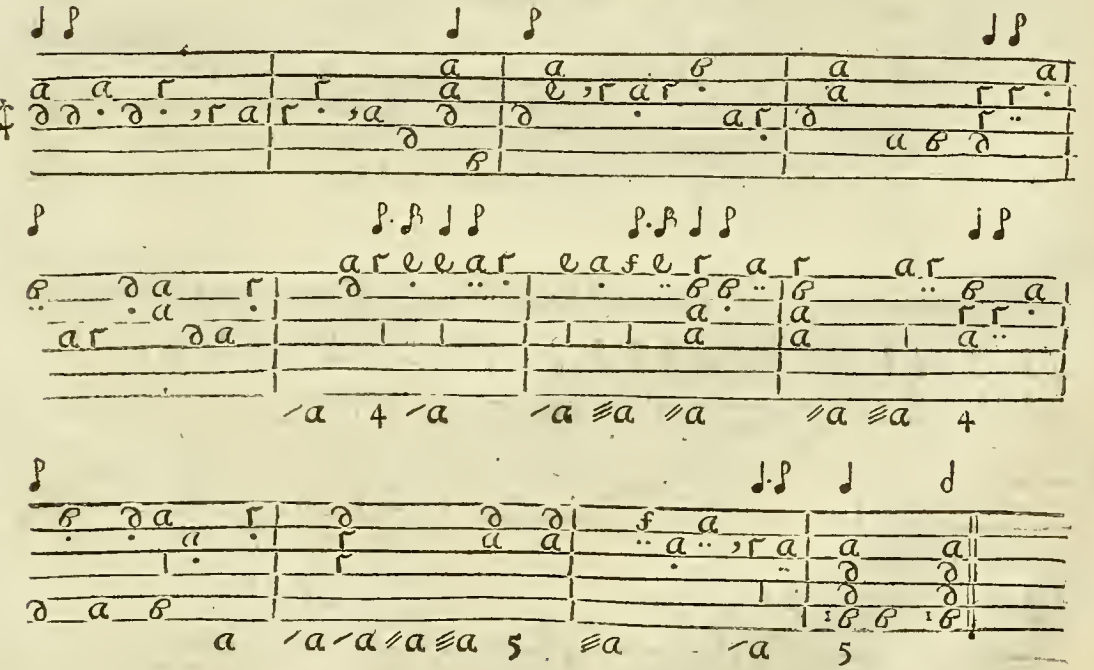
The Third Prælude in the Fifth.



Here is a short *Prælude*, which begins in the *Fifth*, or *Twelfth*, as appears by the *First Letter* (*a*) upon the *Treble String*.

The *Fuge*, or *Humour*, you may obſerve lies in the *First* 4 *Notes*, and is maintained, quite through; *One Strain Retorting* upon the *Other*, in *Uniformity*; which is a very *Great Lovelineſs, in Muſical Expreſſions*; but is too much diſ-regarded by many.

In the Playing of *This Prælude*, uſe your *Fore-finger*, and *Thumb*, almoſt quite through, according to the *Rule of Cloſe-play*; which I conceive you may *Remember*.

The 4th. Prælude in the Eighth above.

This *Prælude* begins in the *Eighth*, to the *Diapaſon*; but is properly enough ſaid, to be the *Key*; yet becauſe I told you of the *Eighth*, I have here done It.

You

You muſt know, that an *Eighth*, and a *Uniſon*, (in *Muſick's Nature*) is the *ſelf ſame Thing in Effect*; as I ſhall here demonſtrate, by an *Example*.

How an Eighth, and a Unifon, is ſignified to be the ſame Thing in Nature.

For, let a *Man, and a Woman (or a Boy) ſing any Song together, (Note, for Note;) And the Woman, or Boy, will as Naturally (and cannot but) ſing an Eighth, above the Man, as if they were both the ſame; which will not do in any other Chorde whatever beſides.*

And is a great Myſtery.

This Thing muſt needs be accounted a ſtrange *Myſtery*; and is a Fit Subject for the Greateſt *Phyloſopher* to ſtudy to give a *Good Reaſon* for.

Now, as you have obſerv'd the laſt 3 *Præludes*, in reſpect of *Their Fugues, Orders*, and *Forms*; So I pray do *This*, and you will find, that the *Humour* of the 1*ſt*. 2 *Barrs*, is anſwered, and maintained in the 3*d*. and 4*th*. *Barrs*; Then, from thence, there is *Another Humour*, or *Fuge maintain'd to the End*; yet *various*, but alluding partly to the 1*ſt*.

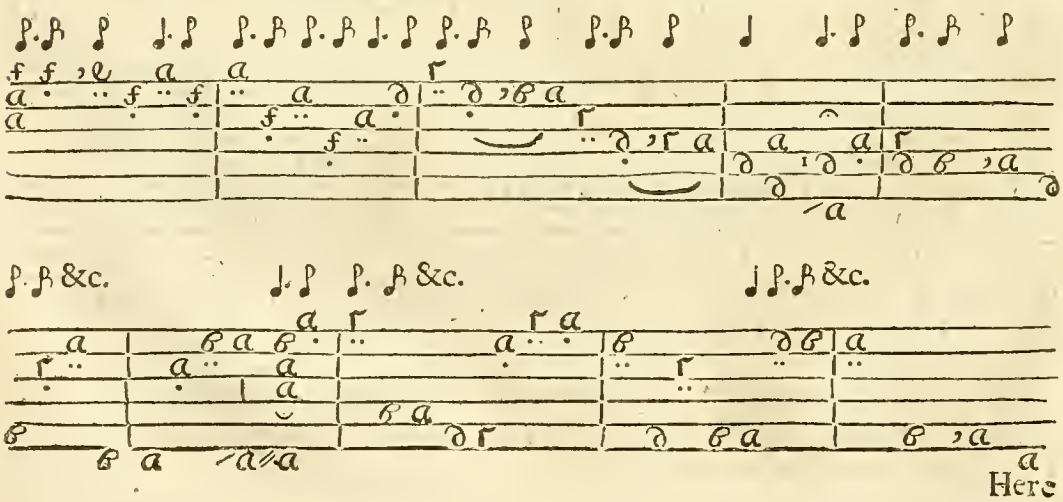
In the Playing of It, uſe your *Thumb, and* 2*d*. *Finger for the Firſt Note*; and ſo with your *Thumb, and Finger*, all the way, as you ſee *It Mark'd*.

I will *now* ſet you a *Sett*, or a *Suit of Leſſons*, (as we commonly call *Them*) which may be of any *Number*, as you pleaſe, yet commonly are about *Half a Dozen*.

The Firſt always, ſhould begin, in the Nature of a *Voluntary Play*, which we call a *Præludium*, or *Prælude*.

Then, *Allmaine, Ayre, Coranto, Seraband, Toy*, or what you pleaſe, provided They be all in the *ſame Key*; yet (in my opinion) in regard we call Them a *Suit of Leſſons*) They ought to be ſomething a Kin, (as we uſe to ſay) or to have ſome kind of *Reſemblance in their Conceits, Natures, or Humours*.

I will begin *This Firſt Sett*, with a *Præludium*; and ſtill, by It, Endeavour your further *Information*, concerning *Voluntary Play, and maintaining a Fugue, Conceit, or Humour*. Therefore Note *This following Prælude*.

Here begins the Firſt Prælude of the 8 Suits of Leſſons, next following.

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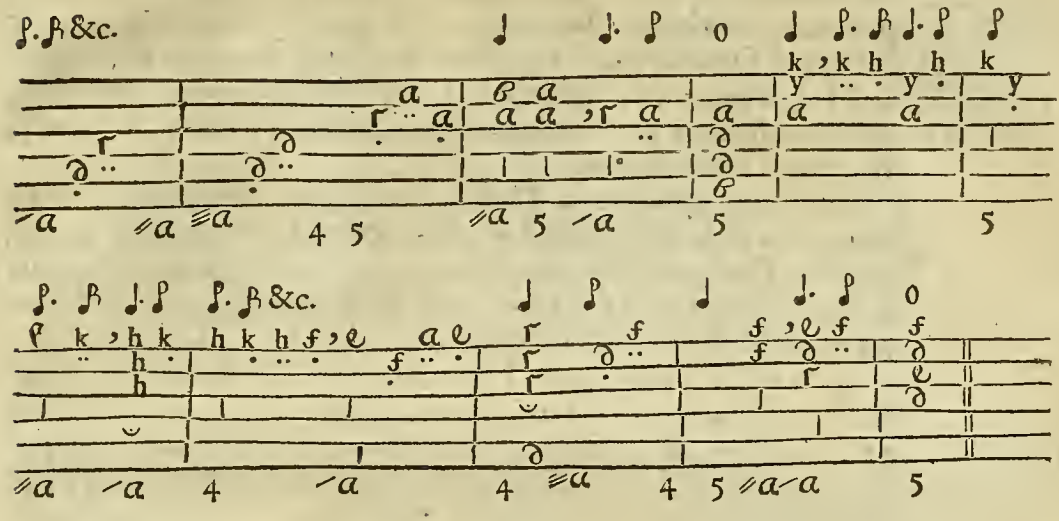
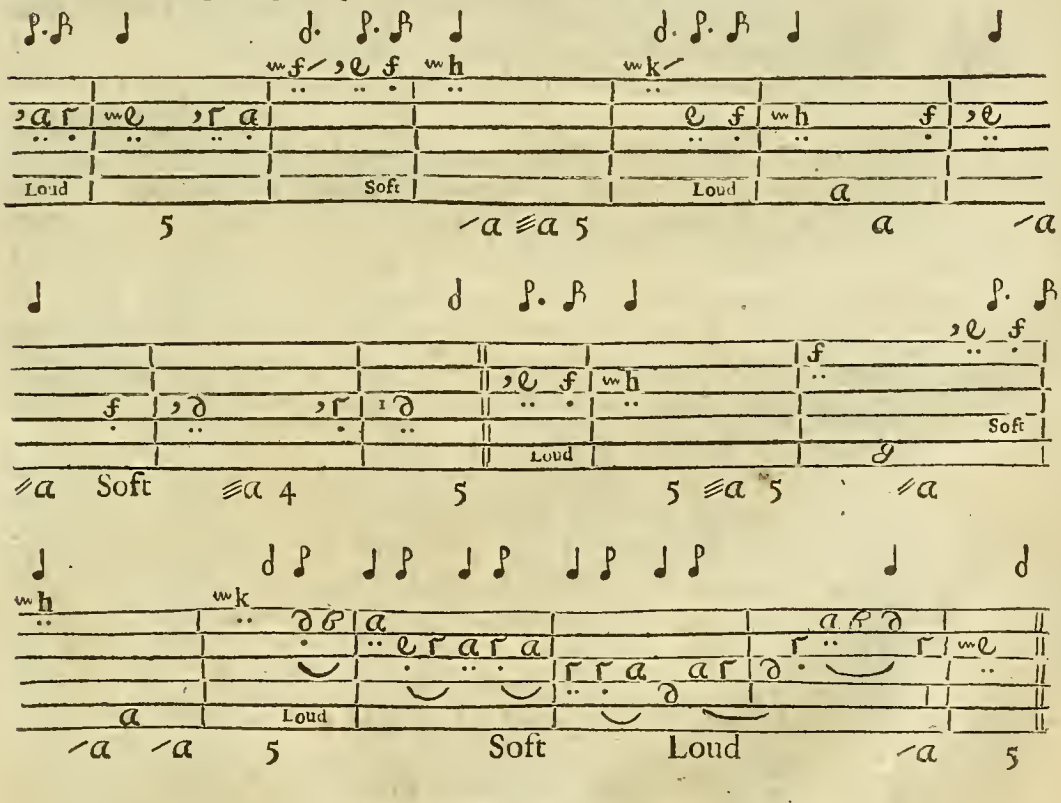


Here is now *a Longer Prælude*, than any yet you have had before; and if you *observe the Humour* of the 1*st*. *Two Barrs*, you will perceive, That the whole *Lesson* alludes to the *same Thing*; and yet with *pleasant variety*: I suppose you will not fail in Playing it with *True, and Proper Fingering*, by reason, that your *Rules* are so *Plain, and often Repeated before.*

Therefore I'le say no more of *This*, but proceed to the rest of the *Sett.* And Here is the First.

The First Lesson of the First Sett, called the Authors Mistress.



A Story, (not Impertinent) concerning This Leſſon; although many may chance to ſmile at It.

This *Leſſon* I call my *Miſtreſs*; And I ſhall not think It *Impertinent*, to detain you here a *little Longer than Ordinary*, in ſpeaking ſomething of *It*; *The Occaſion of It*; And why I give It *That Name*: And I doubt not, but the *Relation*, I ſhall give, may conduce to your *Advantage*, *in ſeveral Reſpects*; but *chiefly*, in reſpect of *Invention*.

You muſt firſt Know, That It is a *Leſſon*, though *Old*; yet I never knew *It Diſ-reliſhed by Any*; nor is there any *One Leſſon*, *in This Book*, of that *Age*, as It is; yet I do *Eſteem It* (in Its Kind) with the *Beſt Leſſon in the Book*, for ſeveral *Good Reaſons*, which I ſhall here ſet down.

It is (*This very Winter*) juſt 40 Years ſince I made It; (and yet It is *New*, becauſe All like It) and Then, when I was paſt being a *Suitor to my Beſt Beloved*, *Deareſt*, *and Sweeteſt Living-Miſtreſs*; *But not Married*; *yet Contriving the Beſt*, *and Readieſt way towards It*: And Thus It was,

The occaſion of This Leſſon.

'That very *Night*, in which I was *Thus Agitated in my Mind*, 'concerning *Her*, (*My Living Miſtreſs*;) *She being in* York-'ſhire, *and My Self at* Cambridge,) *Cloſe ſhut up in My Chamber*, 'Still, *and Quiet*, *about* 10, *or* 11 *a Clock at Night*, *Muſing*, *and* 'Writing *Letters to Her*; *Her Mother*, *and ſome other Friends*, *in* 'Summing up, *and Determining the whole Matter*, *concerning Our* 'Marriage: (*You may conceive*, *I might have very Intent Thoughts*, 'all *that Time*, *and might meet with ſome Difficulties*. (*For as yet*, 'I *had not gain'd Her Mothers Conſent*.) *So that in My Writings*, 'I *was ſometimes put to My Studyings*. *At which Times*, (*My Lute* 'lying *upon My Table*) I *ſometimes took It up*, *and Walk'd about* ☞ 'My *Chamber*; *Letting my Fancy Drive*, *which way It would*, '(*for I ſtudied nothing*, *at that Time*, *as to Muſick*) *yet my Secret* 'Genius, *or Fancy*, *prompted my Fingers*, (*do what I could*) *into* 'This *very Humour*; *So that every Time I walk'd*, *and took up My* 'Lute, (*in the Interim*, *betwixt Writing*, *and Studying*) *This* 'Ayre *would needs offer It ſelf unto Me*, *Continually*; *In ſo much* 'that *at the laſt*, (*liking it Well*, (*and leſt It ſhould be Loſt*,) *I* 'took *Paper*, *and ſet It down*, *taking no further Notice of It*, *at* 'That *Time*; *But afterwards*, *It paſs'd abroad*, *for a very Pleaſant*, 'and *Delightful Ayre*, *amongſt All*; *yet I gave It no Name*, *till a* 'long *Time after*, *nor taking more Notice of It*, (*in any particular* 'kind) *than of any other My Compoſures*, *of That Nature*.

'*But after I was Married*, *and had brought My Wife Home*, *to* 'Cambridge; *It ſo fell out*, *that one Rainy Morning I ſtay'd with-* 'in; *and in My Chamber*, *My Wife*, *and I*, *were all alone*; *She In-* 'tent *upon Her Needle-Works*, *and I Playing upon my Lute*, *at the* 'Table *by Her*; *She ſat very Still*, *and Quiet*, *Liſtning to All I* 'Play'd, *without a Word a Long Time*, *till at laſt*, *I hapned to Play* 'This *Leſſon*; *which*, *ſo ſoon as I had once Play'd*, *She Earneſtly* ☞ 'deſired *Me to Play It again*; *For*, *ſaid She*, *That ſhall be Called*, 'My *Leſſon*.

'*From which Words*, *ſo ſpoken*, *with Emphaſis*, *and Accent*, *It* 'preſently *came into my Remembrance*, *the Time when*, *and the Oc-*

'caſion

'*casion of Its being produced, and returned Her This Answer*, viz: '*That It may very properly be call'd Your Lesson; For when I Com-*'*pos'd It, You were wholly in My Fancy, and the Chief Object, and* '*Ruler of My Thoughts; telling Her how, and when It was made:* '*And Therefore, ever after, I Thus Call'd It, My Mistress; (And* '*most of My Scholars since, call It, Mrs.* Mace, *to This Day.)*

Thus have I detain'd you, (I hope not too long) with This short *Relation*; Nor should I have been so *seemingly Vain*, as to have Inserted It; But that I have an intended purpose, by It, to give some *Advantage* to the *Reader*, and doubt not, but to do It, to Those, who will rightly consider, what here I shall further set down, concerning It.

There are Times of Barrenness, and Times of Plenty, in Matters of Invention.

Now in Reference to the *Occasion of It*, &c. It is worth taking Notice; That there are *Times, and particular Seasons, in which the Ablest Master, in his Art*, shall not be able to *Command his Invention*, or produce things, so to his *Content*, or *Liking*, as he shall at other Times; but he shall be (as it were) *Stupid, Dull*, and *Shut up*, as to any *Neat, Spruce*, or *Curious Invention.*

But again, at other *Times*, he will have *Inventions come flowing in upon him, with so much Ease, and Freedom*, that his greatest Trouble will be, *to Retain, Remember*, or *Set Them down*, in *Good Order.*

'Yet more particularly, as to the *Occasion of This Lesson*; I 'would have you take notice, that as it was at such a Time, 'when I was *Wholly*, and *Intimately possessed, with the True, and* '*Perfect Idea of my Living Mistress*, who was at That time '*Lovely, Fair, Comely, Sweet, Debonair, Uniformly-Neat*, and 'every way *Compleat:* How could (possibly) my *Fancy* Run 'upon any Thing, at That Time, but upon the very *Simile, Form*, 'or *Likeness*, of the *same Substantial Thing.*

The Story apply'd to use; And the Lesson Explained.

And that *This Lesson* doth Represent, and Shadow forth such a *True Relation*, as here I have made, I desire you to take notice of It, in every Particular; which I assure my self, may be of Benefit to any, who shall observe It well.

The Fugue.

First therefore, observe the Two *First Barrs of It*; which will give you the *Fugue*; which *Fugue* is maintained quite through the whole *Lesson.*

The Humour.

Secondly, observe the *Form, and Shape of the Whole Lesson*, which consists of Two *Uniform, and Equal Strains*; *both Strains* having the *same Number of Barrs.*

The Form.

Thirdly, observe the *Humour of It*; which you may perceive (by the *Marks, and Directions*) *is not Common.*

These Three Terms, or *Things*, ought to be considered, in *All Compositions, and Performances of This Nature*; viz. *Ayres, or the Like.*

'*The Fugue, is Lively, Ayrey, Neat, Curious, and Sweet, like* '*my Mistress.*

'*The Form, is Uniform, Comely, Substantial, Grave, and Lovely,* '*like my Mistress.*

'*The Humour, is ſingularly Spruce, Amiable, Pleaſant, Obliging,* '*and Innocent, like my Miſtreſs.*

'*This Relation, to ſome may ſeem Odd, Strange, Humorous, and* '*Impertinent*; *But to Others,* (*I preſume*) *It may be Intelligible,* '*and Uſeful*; *in that I know,* (*by Good Experience*) *that in Mu-* '*ſick All Theſe Significations,* (*and vaſtly many more*) *may* (*by* '*an Experienc'd*; *and Underſtanding Artiſt*) *be Clearly, and* '*moſt Significantly Expreſs'd*; *yea, even as by Language It ſelf,* '(*If not much more Effectually.*)

'*And alſo, in that I know, that as a Perſon is Affected, or Diſ-* '*poſed in his Temper, or Humour, by Reaſon of what Object* (*of his* '*Mind*) *ſoever*; *He ſhall at That Time produce Matter,* (*if he* '*be put to It*) *Anſwerable to That Temper, Diſpoſition, or Humour,* '*in which he is.*

A Good Caution for Compoſers.

'Therefore I would give This as a *Caviat*, or *Caution* to any, 'who do attempt to Exerciſe *Their Fancies, in ſuch Matters of* '*Invention*; *That They obſerve Times, and Seaſons, and never Force* '*Themſelves to any Thing, when they perceive an Indiſpoſition*; *but* '*wait for a Fitter, and more Hopeful Seaſon*; *for what comes moſt* '*Compleatly, comes moſt Familiarly, Naturally, and Eaſily, without* '*Pumping for*; (as we uſe to ſay.)

'Strive therefore to be in a *Good, Chearful, and Pleaſant Hu-* '*mour always, when you would Compoſe, or Invent*; and then, ſuch 'will your *Productions be*: or to ſay better, *Chuſe for your Time* '*of Study, and Invention,* (*if you may*) *That Time, wherein you* '*are ſo Diſpoſed, as I have Declared.*

'*And doubtleſs, as It is in the Study, and Productions of Mu-* '*ſick*; *ſo muſt It needs be, in all other Studies, where the uſe, and Ex-* '*erciſe of Fancy is Requirable.*

Directions, to Play the Miſtreſs well.

I will therefore take a little more pains than ordinary, to give ſuch Directions, as you ſhall no ways wrong, or injure my *Miſtreſs*, but do Her all the Right you can, according to Her *True Deſerts.*

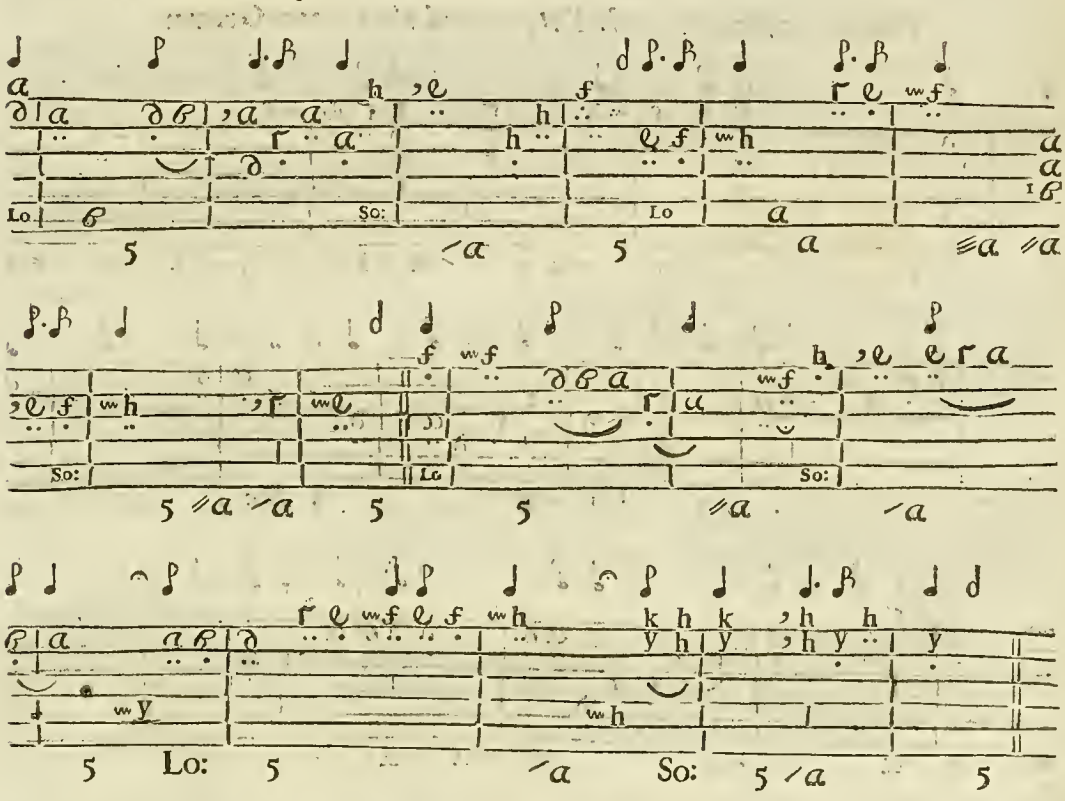
Firſt therefore, obſerve to Play, *Soft*, and *Loud*, as you ſee It Mark'd quite through the *Leſſon.*

Secondly, uſe *That Grace*, which I call the *Sting*, where you ſee It ſet, and the *Spinger* after It.

And then in the laſt 4 *Strains*, obſerve the *Slides, and Slurs*, and you cannot fail to know my *Miſtreſs's Humour*, provided you keep *True Time*, which you muſt be extreamly careful to do, in *All Leſſons*: *For Time is the One half of Muſick.*

And now I hope I ſhall not be very hard put to it, to *obtain my Pardon*, for all *This Trouble* I have Thus put you to, in the Exerciſe of your Patience; eſpecially from *Thoſe*, who are ſo *Ingenious*, and *Good Natur'd*, as to *Prize*, and *Value*, ſuch *Singular, and Choice Endowments*, as I have here made mention of, in ſo *Abſolute, and Compleat a Subject*; As alſo, in that they may ſeveral ways gain *Advantages Thereby*; which is my *Chief Aim*, and *Drift.*

The 2d. Lesson of the first Sett, Named the Off-spring.

I will now set you, the 2*d. Lesson of This Sett*, which shall be as one of the *same Kindred*; and indeed It is so nearly Related unto the First, as I can give It no *Name* so *proper*, as the *Off-spring*; because It came (as I may say) out of the First, (as you shall hear;) For after some time, that My *Mistress* grew in *Esteem*, and to be so *Generally well liked of* (as I have declared) I was desired by some of My *Scholars*, to make another Part, to Play at the same time with *That my Mistress*, upon another *Lute*: Whereupon I Set *This next Lesson*; and It is so made, that It is both a *Consort Lesson*, (to the former, upon another *Equal Lute*) and does pass also for a *Lone-Lesson*; and call'd often the 2*d. Part*, or *Part of My Mistress*. And here It is.

The Explanation of the Off-spring.

In the use of *This Lesson, you must Note Two Things especially.*

The First is, That if at any time *you Play It in Consort, (with That other) Those Two last Notes of the Fourth Barr, and the Three First of the Fifth Barr, may be left unplayed*, (which thing we call *Resting*;) because They are the very *same Notes*, in that place, of the foregoing *Lesson*; so that although It will be no *Discord*, (if Played) yet It is not accounted *Handsom* to Play the *same Thing* upon 2 *several Instruments, Consort-wise, at the same time.*

But when It is Played as a *Lone-Lesson, Those Notes are very Proper, and Fit Aire*, to come in, in *That Place*, in Reference to the *Retort in the next Two Barrs following.*

But when It is Played, *as a Part Lesson to the other Lute, It is more Ample and Modish to Rest Them* 5 *Notes, (The other Lute then Playing Them)* for that the 2 *Lutes* will *Retort, and Answer* one the other much more *compleatly*, in the same *Kind, or Humour.*

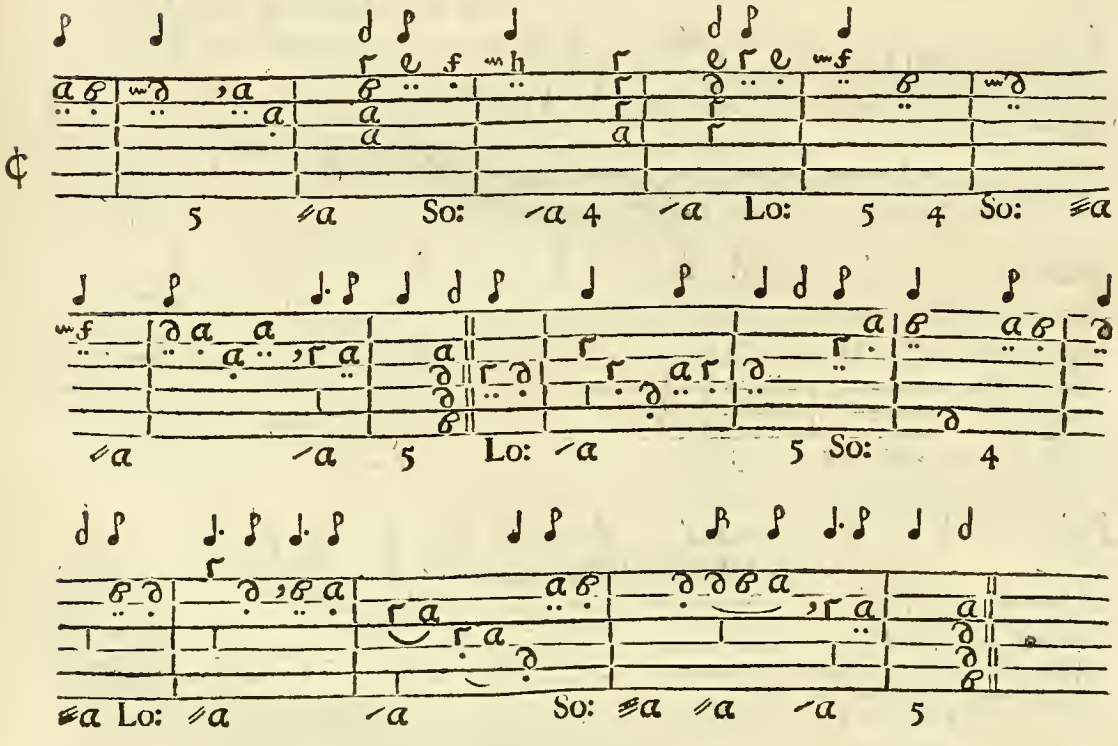
The

The 2*d*. Thing obſervable is, That when you Play It for a *Lone-Leſſon*, you muſt, (for the *Humour ſake*) make *Three Pauſes*, in *the laſt Strain*, at *Thoſe Three Places* where you will find *Them Thus* ~ *Marked*; and *Thoſe Three Notes* alſo to have the *Sting-Grace*, (as you may ſee It ſet before Them.)

This is all I ſhall hint you unto, in *This Leſſon*; for I believe you will find the *Humour of It Eaſily*, in regard It is ſo near of *Kin to the former*; only remember to Play It *Soft, and Loud*, as you ſee It Marked.

Take notice alſo of the *Fugues* which are in It, maintain'd to the end, yet various from the other.

The 3*d*. *Leſſon of the* 1*ſt*. *Sett, named the* Cozen-German.



I have on *Purpoſe*, ſet you *Theſe Three Leſſons* together, in that you may the more (for your *Experience, and Practice*) be informed in *That Main Thing*, which I have driven at for you, viz. *To be able to know, the manner of Managing a Fugue, and ſo to maintain It, as to bring It in, Properly, with your whole Diſcourſe, into a True and Handſom Form, or Shape, in any Matter you intend to purſue, or have a Deſign for*; *and in way of Extemporary, or Voluntary Play*.

And as you ſee, *Theſe Three Leſſons*, are of ſuch a *Near Affinity*, or *Likeneſs of Humour*, or *Conceit*, one to the other, you may the more plainly perceive by *Them*, after what manner, you may *follow, and vary a Fugue*, &c.

In *This laſt Leſſon*, you will ſee the *Fugue follow'd, and maintain'd to the End*; and without being *Glutted*; *or Cloyed with It*; becauſe It is ſo *variouſly* perform'd, and upon *Sundry, and Pleaſant Keys*.

Keys. As also the *Exact Uniformity*, or *Likeness of each Strain, both within Themselves*, and also of *One Strain to another.*

When I talk of *Uniformity in a Lesson*, I mean Thus.

What is meant by the Uniformity of a Lesson.

We are to consider of the *Lesson*, chiefly as to *Form*, or *Shape*; which Thing concerns the *Composer, principally to be careful of*; But as for *Fugue*, or *Humour*, you may let Them be what they will; yet They would be so contriv'd, as to have *Neatness*, and *Spruceness* in Them; and to be maintain'd *Uniformly*, and *Evenly.*

The first Thing observable in Uniformity.

In which Thing we must ever have a *Care*, first to make our *Barrs of every Strain, in Number, Even*, (viz. 4, 6, 8, 10, 12, or *&c.*) and *Rarely*, or *Never to make a Strain of Odd*, (viz. 5, 7, 9, 11, or 13, *&c.*) *Barrs in a Strain*; for if at any time you chance to meet with a *Strain*, consisting of *Odd Barrs*, peruse *That Strain well*; *Ponder It in Its Fugue, Matter and Form*, and you will (in the End) perceive, that either some one of *Those Barrs, might well have been spared, or else some other put in, or added, (here or there)* which might *much more have Amplified the Strain*; But being as It is, with an *Odd Barr*, you will find it *Incompleat*, and *Dis-satisfactory*; that is, It will not throughly please you, (if you have a *True, and Uniform Fancy.*)

A Comparison betwixt Musick, and Poetry, as to *Quantities*, &c.

For It may very aptly be compared to an *Oversight*, in the making of *Verses*, where the *Poet* (inconsiderately) puts in a *Foot too much*, or a *Foot too little*; and in the *True Scanning of such Verses*, you may easily perceive them *Hobble*, and not *run smooth*, which is a great *blemish* to the Work.

There have been, and still are, very *good Masters, and Composers*; as also, *Poets*, which *do not regard this one Thing*; And I am very confident, if *They* were hinted to It, and did well consider It; *Themselves would acknowledge Their Oversight*, and for the *Future*, always retain the *Observance of It.*

The 2*d. Thing*, which makes *Uniformity more Lovely* in a *Strain*, is, *That Those Even Barrs*, may bear some kind of *Correspondency*, (as I may say) *Affinity*, or *Likeness* in their *Form*, or *Shape*, *one to another*; as you may very plainly perceive there is in *These* 3 *foregoing Lessons*, (more Examples of which, I shall not need to set down, to cause you to understand my meaning.)

These Two *Considerations* are to be had, in Reference to one *Strain* of a *Lesson.*

The Third Thing is absolute Uniformity.

But the 3*d. Thing*, which will make an *Absolute, Compleat, and Perfect Uniformity in a Lesson*, is, when *both Strains*, are so contriv'd, *That They agree Equally, both for Number of Barrs, and for Shape and Form, in such a Retorting way*, as is likewise plainly to be seen in Those 3 last mentioned *Lessons.*

I speak not This to *Bind*, or *Restrain* the unbounded, and unlimited *Braveries* of *Fancy*, or *Invention* of any; For I know there are very *Excellent Compositures* of all *Forms, and Shapes*, and of *Even and Odd Barrs*, according to the various *Humours*, and *Pleasures* of Men.

And sometimes for a *Conceit sake*, I have done the like; yet (for all that) upon a *Review*, and *better Consideration*, I could see

ſee where, and how eaſily to *Correct* ſuch a *Defection*, (for ſo ſtill I muſt call It) in the *Fancy*, or *Humour*, by either *Adding*, or *Diminiſhing*; and ſo make my *Leſſon* ſtill the *more Compleat, and Uniform.*

Many things are *Good*, yea *very Good*; but yet upon *After-Conſideration*, we have met with the *Comparative*, which is *Better*; yea, and after That, with the *Superlative*, (*Beſt of All*) by *Adding to*, or *Altering a little, the ſame Good Thing.*

An aſſured way, to make Handſom, and Good Leſſons.

This Thing which I thus hint unto, with what went before, (I dare avouch with confidence) will (by a due *Obſervance* of *It*) prove a moſt *Steady, and certain way* (eaſily) to make *Handſom*, and *Good Ayre*; eſpecially for *Leſſons of a ſhort Cut*, ſuch as are *Allmaines*, *Ayres*, *Corantoes*, *Serabands*, and ſuch like.

They would ever be made *Uniform, and Even.*

But as *long Leſſons*, viz. *Præludes*, *Fancies*, *Pavines*, &c. It is not a Matter of ſo great Concern; becauſe, that in the *Exceeding Length of Them*, there cannot be ſuch a *Nice Notice*, taken of their *Cuts*, or *Shapes*; beſides, They have many times *Humours of Pauſes, and Flouriſhes*, in a *mild way*, according to their Nature, that it is not expected from *Them*, to appear in ſuch an *Exact, and Punctual Form*, as one of *Theſe ſhort Ones*, which is (more in uſe, and of a more eaſie *Diſcern*;) Commonly, like a Pair of *Verſes*, of Six, Eight, Ten, or Twelve Feet, which if either be too long, or too ſhort, a very *Indifferent Obſerver*, may ſoon eſpy the *Defect.*

Theſe 3 laſt *Leſſons*, although I have given them ſuch *Fanſical, Humorous, or Conceited Names*; yet (according to their *Forms, and Shapes*, and Order of their *Time*, or *Proportion*) may be call'd *ſhort Allmaines*, or *Ayres.*

And that you may hereafter know how to give *Right*, and *Proper Names* to all *Leſſons* you meet with, take notice of *This General way*, how you may know Them, and how you may *Order Them.*

How to know, and give right Names to all ſorts of Leſſons, &c.

There are firſt *Præludes*, then 2*dly. Fancies*, and *Voluntaries*, 3*dly. Pavines*, 4*thly. Allmaines*, 5*thly. Ayres*, 6*thly. Galliards*, 7*thly. Corantoes*, 8*thly. Serabands*, 9*thly. Tattle de Moys*, 10*thly. Chichona's*, 11*thly. Toyes*, or *Jiggs*, 12*thly. Common Tunes*; But laſtly, *Grounds*, with *Diviſions* upon them.

And of every of *Theſe*, I will give you ſome kind of Knowledge, by way of *Deſcription.*

The Deſcription of Them.

1. The Prælude.

The *Prælude* is commonly a *Piece of Confuſed-wild-ſhapeleſs-kind of Intricate-Play*, (as moſt uſe It) in which no perfect *Form*, *Shape*, or *Uniformity* can be perceived; but a *Random-Buſineſs*, *Pottering*, and *Grooping*, up and down, from one *Stop*, or *Key*, to another; And generally, ſo performed, to make *Tryal*, whether the *Inſtrument* be *well in Tune*, or not; by which doing, after they have *Compleated Their Tuning*, They will (if They be *Maſters*)

2. The Fancy, or Voluntary.

fall into ſome kind of *Voluntary*, or *Fanſical Play*, more *Intelligible*; which (if He be a *Maſter, Able*) is a way, whereby He may more *Fully*, and *Plainly* ſhew *His Excellency*, and *Ability*, than by any

other kind of undertaking; and has an *unlimited*, and *unbounded Liberty*; In which, he may make use of the *Forms*, and *Shapes of all the rest*.

Pavines, are *Lessons* of 2, 3, or 4 *Strains*, very *Grave*, and *Sober*; *Full of Art, and Profundity*, but seldom us'd, in These our *Light Days*. 3. Pavines.

Allmaines, are *Lessons* very *Ayrey*, and *Lively*; and Generally of Two *Strains*, of the *Common*, or *Plain-Time*. 4. Allmaines.

Ayres, are, or should be, of the *same Time*, (yet many make *Tripla's*, and call them so;) only they differ from *Allmaines*, by being commonly *Shorter*, and of a more *Quick, and Nimble Performance*. 5. Ayres.

Galliards, are *Lessons* of 2, or 3 *Strains*, but are perform'd in a *Slow, and Large Triple-Time*; and (commonly) *Grave, and Sober*. 6 Galliards.

Corantoes, are *Lessons* of a *Shorter Cut*, and of a *Quicker Triple-Time*; commonly of 2 *Strains*, and full of *Sprightfulness*, and *Vigour*, *Lively*, *Brisk*, and *Cheerful*. 7. Corantoes.

Serabands, are of the *Shortest Triple-Time*; but are more *Toyish*, and *Light*, than *Corantoes*; and commonly of Two *Strains*. 8. Serabands.

A *Tattle de Moy*, is a *New Fashion'd Thing*, much like a *Seraband*; only It has more of *Conceit in It*, as (in a manner) *Speaking the word*, (*Tattle de Moy*) and of *Humour*; (as you will find, quite through *This Book*, where they are set;) *That Conceit* being never before Published, but *Broached together with This Work*. 9. Tattle de Moys.

It may supply the *Place* of a *Seraband*, at the *End of a Suit of Lessons*, at any Time.

Chichona's, are only a few *Conceited Humorous Notes*, at the end of a *Suit of Lessons*, *very Short*, (*viz.*) not many in Number; yet sometimes consists of Two *Strains*, although but of Two *Semibreves in a Strain*, and commonly, of a *Grave kind of Humour*. 10. Chichona's.

Toys, or *Jiggs*, are *Light-Squibbish Things*, only fit for *Fantastical*, and *Easie-Light-Headed People*; and are of any sort of *Time*. 11. Toys, or Jiggs.

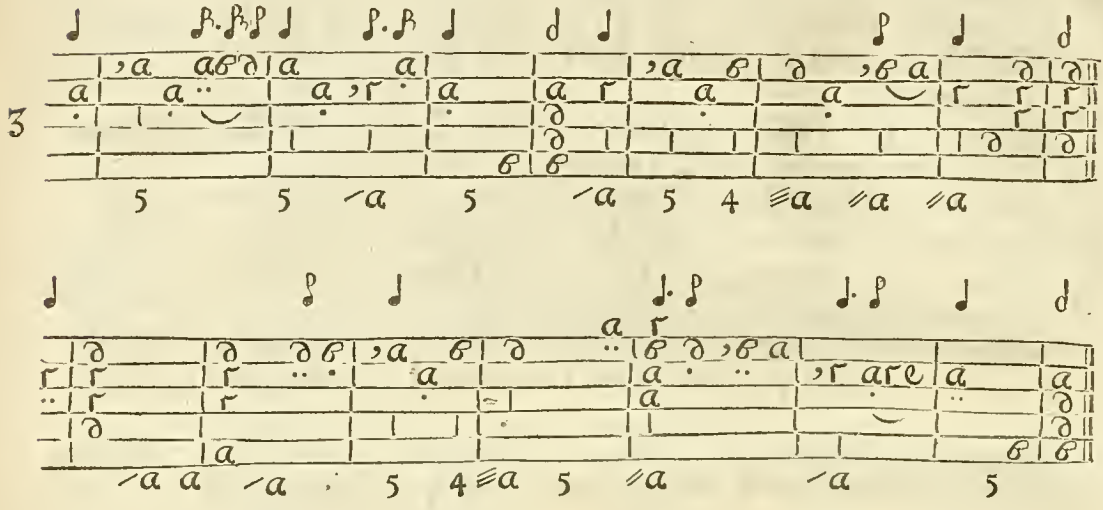
Common Tunes, (so called) are Commonly known by the *Boys, and Common People, Singing Them in the Streets*; and are of either *sort of Time*, of which there are many, very *Excellent*, and *well Contriv'd Pieces*, *Neat*, and *Spruce Ayre*. 12. Common Tunes.

The *Ground*, is a set Number of *Slow Notes*, very *Grave*, and *Stately*; which, (after It is expres'd Once, or Twice, very *Plainly*) then He that hath *Good Brains*, and a *Good Hand*, undertakes to Play several *Divisions* upon It, *Time* after *Time*, till he has shew'd his *Bravery*, both of *Invention*, and *Hand*. 13. Grounds.

Thus, I have given you to understand, the several *sorts*, and *Shapes*, of most *Lessons* in use.

I will now proceed in *This Suit* of *Lessons*, and here set you a short *Coranto*, as you shall see following in the next *Page*.

The 4th. Leſſon of the 1ſt. Sett, being a Coranto.



This *Leſſon* I call a *Coranto*, and *Properly*, as you may ſee, both by the *Time*, and *Shape* of It; However, I would have It *Play'd in a Slow, and Long Proportion:* For the Nature of It, is far more *Sober*, than a *Coranto*, and will pleaſe you much better ſo.

The *Fugue* is ſeen, in the 3 *Firſt Notes*, and perceptible all over the *Leſſon*.

The *Form is Even, Uniform, and Perfect*.

The *Humour*, is a kind of *Sorrowing*, *Pittying*, and *Bemoaning*.

A General Obſervation, how to find out the Humour of a Leſſon.

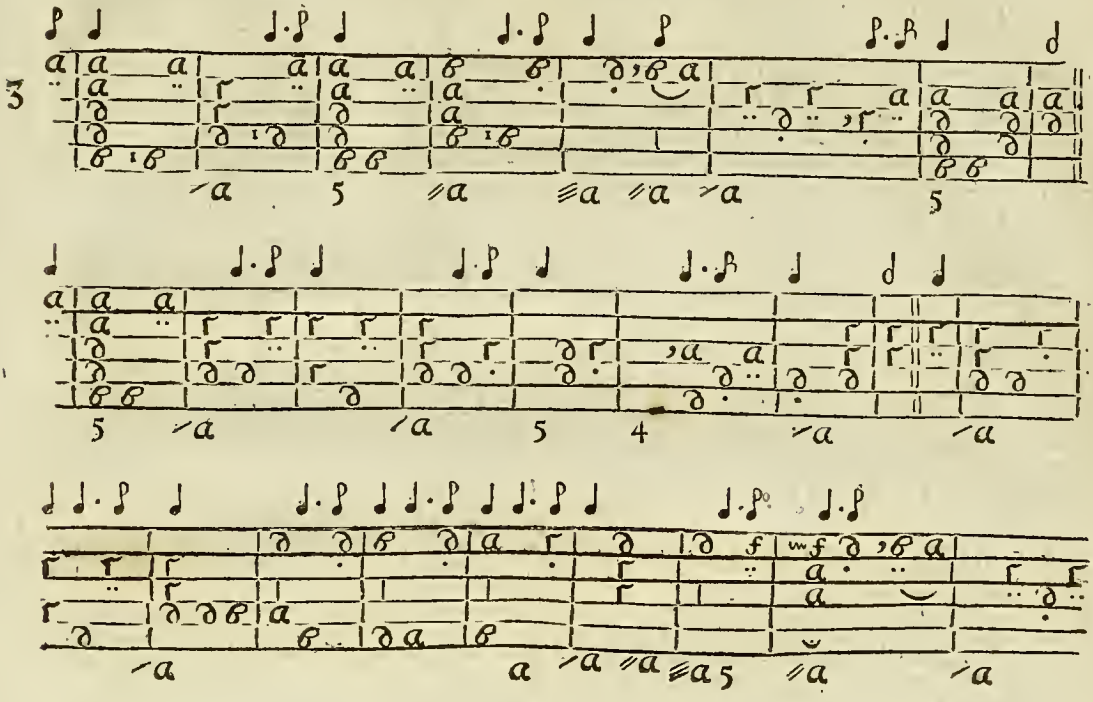
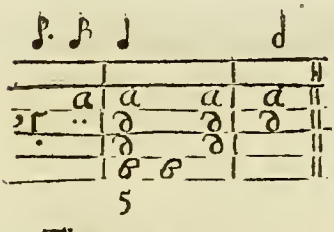
And as to the *General Humour* of any *Leſſon*; take *This* as a *Conſtant Obſervation*; *viz.* obſerve It, in *Its Form*, or *Shape*; and if you find It *Uniform*, and *Retortive*, either in *Its Barrs*, or *Strains*, and that It expreſſeth *Short Sentences*, (as you may obſerve in *All Theſe laſt Four Leſſons*, that they have done;) Then you will find it very *Eaſie*, *to Humour a Leſſon*, by Playing ſome *Sentences Loud*, and others again *Soft*, according as they beſt pleaſe your own *Fancy*, ſome very *Briskly*, and *Couragiouſly*, and ſome again *Gently*, *Lovingly*, *Tenderly*, and *Smoothly*.

☞ What gives the Chiefeſt Luſtre to Play.

And forget not eſpecially, in ſuch *Humours*, to make your *Pauſes*, *at Proper Places*, (which are commonly at the *End* of ſuch *Sentences*, where there is a *Long Note*, as eaſily you will know how to do, if you give your mind to regard *ſuch Things*, which give the *Greateſt Luſtre in Play*, as I have already told you.

The Playing of *This Leſſon*, is ſo *Familiarly Eaſie*, that I need ſay no more to It. Therefore here is another.

The

The 5th. Lesson of the 1st. Sett, being a Coranto, *but call'd,* I like my Humour well.



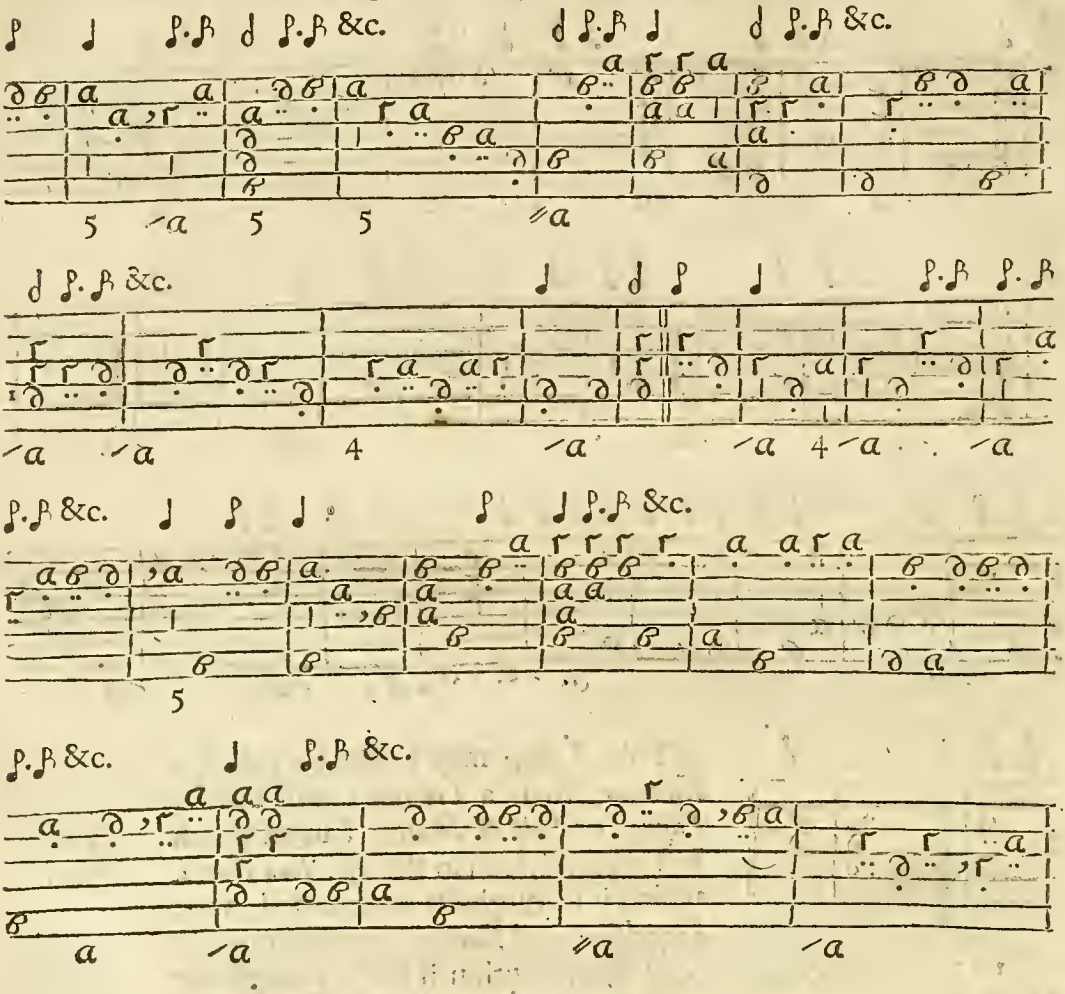
This *Lesson* may rather be called a *Humour*, than a *Coranto*; and has *Its Fugue*, or *Subject Matter* (upon which It Treats) expresst in the *1st. Two Barrs*, which is throughout maintained, with *Handsom*, and *Various Intermixtures*.

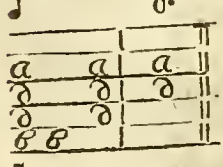
The *Form* is *Uniform*, (*each Strain* within It self) though not All of the same *Number of Barrs*; and yet the *1st. Two Strains* are; which is *no Errour*, but sometimes, (for *Humor-sake*) more *Pleasant*, *and Delightful*, as in this *3d. Strain*, which is *Humorous*, and *Conceited*, and seems to *Mock*, or *Mowe*, or *Jest*; to be *Blyth*, or *Merry*; as if it were telling some *Jiggish Story*, and *Pointing* at *This*, or *That Body*, all along, till it comes to the 4 *last Barrs*, where you see the *Letter* (*f*) upon the *2d. String*, with a *Full Stop*; and where you must *Pause*, and use the *Stinging Grace a Pritty while*; and then *Softly whirl away*, and Conclude.

And although it be *Coranto-Time*, yet (in regard of the *Conceitedness of the Humour*) I give It *That Name*.

And because, that *Corantoes* (Generally) are but of Two *Strains*; Therefore I will here following, set you a *Perfect Coranto*, having said sufficiently concerning *This*.

The 5th. Leſſon of the 1ſt. Sett, being a Coranto.





This *Leſſon* is a *Perfect Coranto*, and has *Its Fuge* expreſt in the *1ſt.* Two *Barrs*, and is *throughout maintained.*

Its *Form* is *Uniform*, each *Strain* within *It ſelf*; the *Humour is Solid, Grave*, and very *Perſwaſive*, by way of *Argumentation*; *Expoſtulating* (as it were) the *Matter* with much *Ferventneſs*; which you muſt *Humour*, by performing *Soft*, and *Loud-Play*, in *Proper Places*; where you may eaſily perceive ſuch *Humour* to lye.

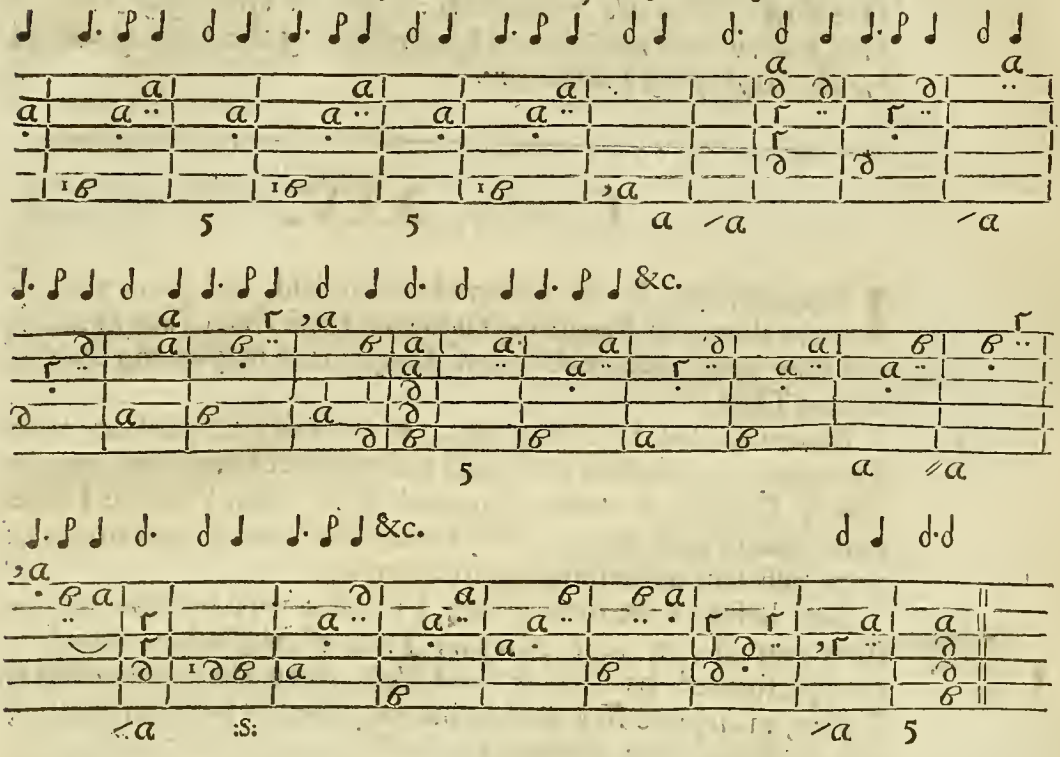
Such *Obſervations*, as *Theſe*, will prove ſeveral ways *Beneficial* unto you; both as to your *Delight*, in your *undertaking*; and alſo, a Help to *Increaſe your Knowledge*, and *Judgment*; far beyond that *Common way of Poaring, and Drudging* at the *Practice of Leſſons*, only to Play them *Readily*, and *Quick*, which ſeldom, or never *Produceth Judgment*, but *leaves This Knowledge ever behind It*; which is much more than the *one Half of the Work.*

I will now Conclude *This Suit of Leſſons*, with a *Light Buſineſs*, as commonly we uſe to do, (and moſt commonly call'd a *Saraband*;) But becauſe I will be a *little Modiſh*, I have invented a *New-Faſhion'd-One*, which I call a *Tattle de Moy*; Becauſe

It

It *Tattles, and seems to Speak, Those very Words, or Syllables,* as you may perceive by the *Five First Letters of It.*

The 7th. Lesson, and Conclusion of This 1st. Sett.



This Lesson is not without *Its Fugue, Form,* and *Humour*; *All which* I doubt not, but you will readily find out.

The *Fugue,* is in the *1st.* 2 *Barrs*; the *Form* is absolutely *Perfect,* and *Uniform,* as you may perceive by the whole.

For you may (by your *Eye*) divide It into 4 *Equal Parts,* (viz. 4 *Times Eight Barrs.*)

Its *Humour* is *Toyish, Joccond, Harmless,* and *Pleasant*; and, as if it were, one *Playing* with, or *Tossing a Ball, up and down*; yet It seems to have a very *Solemn Countenance,* and like unto one of a *Sober,* and *Innocent Condition,* or *Disposition*; not *Antick, Apish,* or *Wild,* &c.

As to the *Performance of It,* you will do well to *Remember,* (as in all the rest, so in This) to Play *Loud,* and *Soft,* sometimes *Briskly,* and sometimes *Gently,* and *Smoothly,* here and there, as your *Fancy* will (no doubt) *Prompt you unto,* if you make a *Right Observation* of what I have already told you.

Memento, that Soft, and Loud Play, is a Chief Grace.

'*These ways of Discourse,* will seem *strange,* to very many, at the 'first, because *They are unusual*; yet I am not out of *Hope,* but that 'after a *Deliberate-Consideration,* had upon the *Matter,* (together with the *Practice,* of what they may here find; as also 'comparing *This way, of Open, and Free Teaching,* with *That General Close, and Reserved way,* all along us'd) I do not doubt, but 'they will find such *Good Acceptance,* as there will be a *Right* '*use made of Them*; by which the *Lute shall be Redeemed from*

This way of Teaching, differs from the Common way.

'*Those*

Its Benefit, and Advantage.

'*Thoſe Ignorant, and Belying-Reproaches, and Slanders, which It* '*has (hitherto) all along undergone: And alſo be ſo Illuſtrated,* '*and brought into Deſerved Eſteem again, that for Ever after, It* '*ſhall be accounted, and approved (according to Its True Worth)* '*the Beſt of Portable Inſtruments: And alſo very Eaſily Attaina-* '*ble, both in the Practick, and Underſtanding Part thereof; which* '*is the Scope of my Endeavours.*

CHAP. XXV.

I Suppoſe now, by what I have hitherto ſaid, and done, you believe there is a *Neceſſity of Obſerving Theſe Rules, Thus ſet down*; and that you perceive the great *Benefit*, that may attend the *Obſerving Them*.

However, leſt you may not yet be fully ſatisfied in your *Thorough-Apprehenſions of Them*, I will next, ſet you down, *another Suit of Leſſons, in another Key*, and Treat upon *Them*, as I have done upon *Theſe*, and by That Time, I ſhall not the leaſt doubt of your ſufficient underſtanding my Meaning.

A Compleat Piece of Maſterſhip.

Yet, before I ſet them down, I think it very requiſite, to inform you in one *moſt Neceſſary Piece of Maſterſhip*; which is ever performed, by *Thoſe of Good Skill*, when They *End a Suit of Leſſons*, in any one *Key*, and do intend preſently to begin another, in a *Differing Key*; which is:

They do not *Abruptly, and Suddenly Begin, ſuch New Leſſons*, without ſome *Neat, and Handſom Interluding-Voluntary-like-Playing*; which may, by *Degrees*, (as it were) *Steal into That New, and Intended Key*.

Now, that you may be able to do *It Handſomly*, and without *Blemiſh*, or *Incompleatneſs*, (for you muſt know, It is a Piece of *Quaintneſs ſo to do*) you muſt *take Notice*, that always, when you have made an *End* of *Playing*, upon any *One Key*, (if *Diſcourſe*, or ſome other *Occaſion*, do not cauſe a *Ceſſation of Play*, for ſome *pritty Time*, ſo as the *Remembrance of That Former Key, may, (in a manner) be Forgotten*) It will be very Needful, that ſome care be taken, that you *leave That Key Handſomly*, and come into that *Other* you intend *Next to Play upon*, without *Impertinency*.

A Compariſon, betwixt Language, and Muſick.

For *ſuch Impertinencies*, will ſeem to be very like *ſuch a Thing as This, which I ſhall name* viz.

'*That, when Two, or more Perſons have been Soberly, and very In-* '*tently Diſcourſing upon ſome Particular Solid Matter, Muſing,* '*and very Ponderouſly, conſidering thereof; All on the ſudden, ſome* '*One of Them, ſhall Abruptly (without any Pauſe) begin to talk* '*of a Thing Quite of another Nature, nothing relating to the afore-* '*ſaid Buſineſs.*

'*Now, Thoſe By-ſtanders, (who have Judgment) will preſently* '*apprehend*, That although *His Matter* might be *Good*; yet *His* '*Manner, and His Wit*, might have been *better Approv'd of, in*

'*ſtaying*

'*staying some certain, convenient Time*, in which he might have 'found out some *Pritty Interluding Discourse*, and have taken a '*Handsom Occasion*, to have brought in his *New Matter*.

'Just so, is it in *Musick*, and more particularly, in this *Last-* '*Recited-Matter*; as to Chop *Different Things* of *Different Na-* '*tures*, and of *Different Keys*, *one upon the Neck of another*, *Imper-* '*tinently*.

'For I would have It taken *Notice of*, *That Musick*, is (at least) '*as a Language*, if It will not be allowed a *Perfect One*; because '*It is not so well understood*, *as It might be*, (as I have Declar'd '*in my little Piece of Poetry*, which adjoyns to the *Dialogue be-* '*twixt My Lute*, *and My Self*.

Having thus far prepared you, with an Apprehension of the *Needfulness of the Thing*; I will now show you how *It is to be done*, *without Abruption*, *and Absurdness*.

The way how to pass from one Key to another, without Abruption, or Absurdness.

First, (as aboveSaid) it may be, that *Discourse*, may take off the *Remembrance* of the *last Key*, in which you Play'd, or some Occasion of a *Leaving-off*, for some *Pritty Time*, by a *String* breaking, or the like; or if not, then (as commonly It happens) there may be a need of *Examining the Tuning of your Lute*, (for the *Strings* will *Alter a little*, in the *Playing of One Lesson*, although they have been well *Stretch'd*.

But if *lately put on*, or have been *Slacked down* by any *Mischance* of *Peggs Slipping*, then they will *Need Mending*, *most certainly*.

I say, some such *Occasion*, may sometimes give you an *Oppertunity* of coming *Handsomly to your New Intended Key*: But if none of *These* shall happen, then you ought, in a *Judicious*, and *Masterly way*, to work from your *last Key*, which you Play'd upon, in some *Voluntary way*, till you have brought your *Matter* so to pass, that your *Auditors may be Captivated with a New Attention*; yet so *Insinuatingly*, that they may have lost the *Remembrance* of the *Foregoing Key*, they know not how; nor are they at all concern'd for the *Loss* of *It*; but rather taken, with a *New Content*, *and Delight*, at your so *Cunning*, *and Compleat Artifice*.

Now, as to your better understanding of *This Piece of Art*, *and Skill*; you must first know, that there is a greater *Dis-reliss*, or *Offence* to the *Ear*, in passing to some *Keys*, than to *Others*. As for Example.

A Caution, not to go from any Key immediately into a 2d. or 7th. from that Key.

If you end a *Sett of Lessons*, in *C-fa-ut*, (as in this *last Sett* you have done) then do not presently begin a *Sett*, either in a 2*d*. above, or below *That Key*, *viz*. either in *D-sol-re*, or *in E-mi*. For they are the 2 *Great Unsufferable Discords in Nature*, (*viz*. a 2*d*. and a 7*th*.)

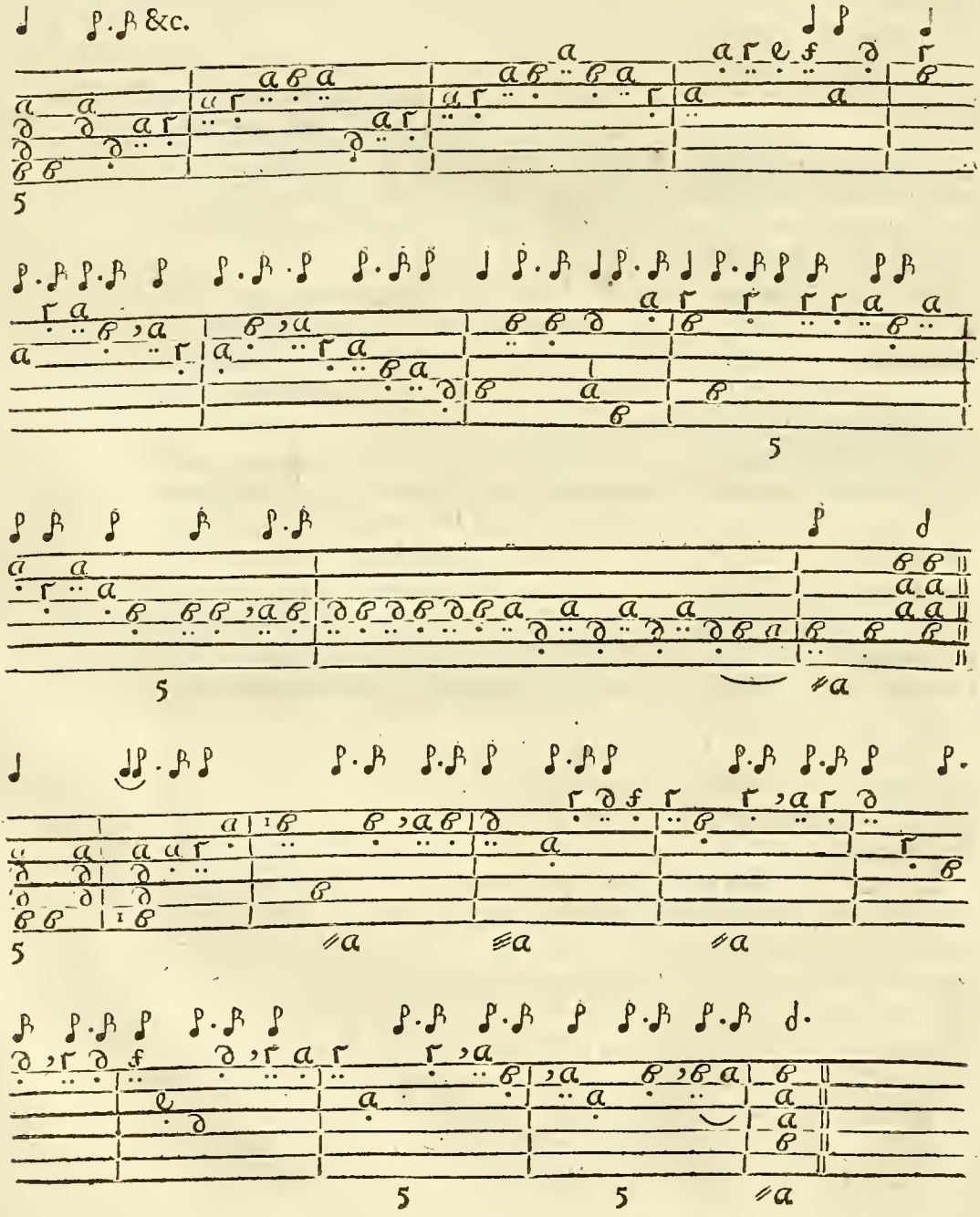
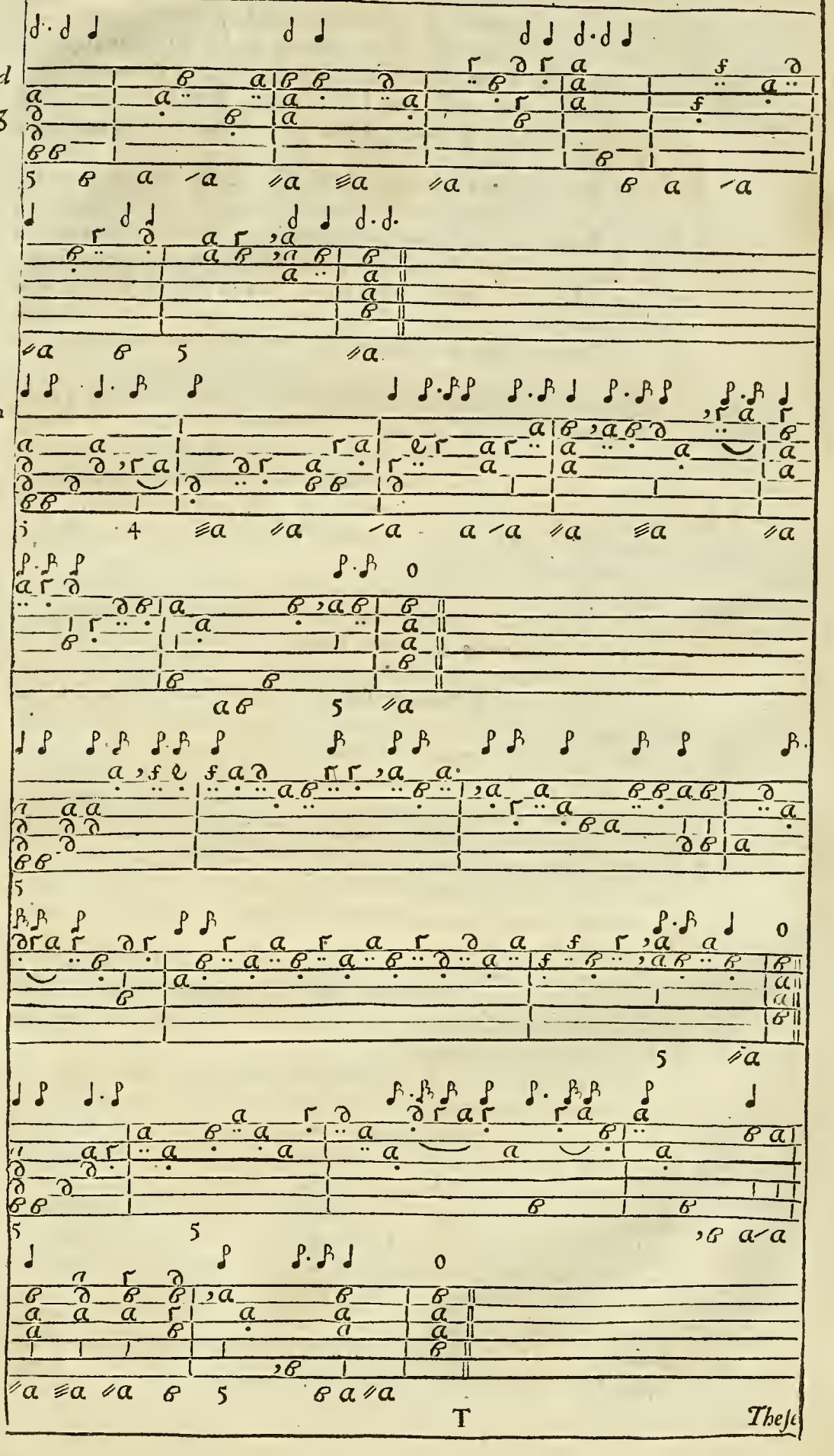
And although they are not so to be considered, as in *Composition*, *in This Place*; yet there is a secret *Tincture* of, or Alluding to *such a Thing*, which will *Infuse It self into the Harmonical Part of a Man*, whereby he will be a little *Disturb'd*, or *Displeas'd*, although he be *unskilful*, *and know not for what Cause*; but contrary-

trary-wise, fall into any *OtherKey*, and the Blemish will not be so Great, by far.

I will now set down some *Examples*, how to pass from one *Key to another, Neatly.*

The last *Sett*, was in *C-fa-ut*; your next shall be in *F-fa-ut*; so that It is *Needful*, you be able to Play some *Little Handsom Thing*, to bring you off orderly, from *That Key* to *This*.

Chap. XXVI.

Here are therefore, Half a Dozen Interludes, to pass from C-fa-ut, *to* F-fa-ut-Key,


3d
3
4th
5th
6th

The Benefit of these Six Interludes, will be much more than so many Lessons.

These Six Examples of Interludes, will do you more Credit, and Service, and give you more Satisfaction, and Understanding, in managing of the Lute, in a Masterly way; if you Practice to Play Them Neatly, and make your Observations, how to Imitate, and Make the like, than if I had set you Twice so many Long, and very Good Lessons.

And that you may not doubt of *Any Thing* you see *Prick'd in Them*, know, That the first *Barr* in every one of Them, stands only to shew you the *Common Ending of Lessons in C-fa-ut-Key*; some being of *Triple Time*, and some of *Plain*, or *Even Time*. So that when you have ended any *Lesson* in that *Key*, then you have your *Choice* of any of *These Six Come-offs*, to pass *Smoothly*, and *Commendably* to *F-fa-ut-Key*, which you next intend to Play in.

Fugue, Matter; Form, or Shape; Humour, Life, or Conceit.

Now for your better understanding of the *Notion* of *Fugue*, (*or Matter;*) *Form*, (*or Shape;*) *Humour*, (*or Conceit;*) I would have you to observe, that in *every one of Those Six Interludes*, though you see they be very short) may plainly be perceiv'd, *All Those 3 Necessary Pertinencies, in reference to Invention, Voluntary-Play, and a Good Composer*, viz. *Matter, Form, Humour; Life, or Conceit.*

The Chief Things Regardable in Composing.

The Readiest way to a Good Invention.

And without a due Observance of These, None shall Compose Musick with that Ease, Familiarity, and Certainty, Compleatness, and Pleasure, as Those who do observe Them.

I will not deny, but that it is possible, to Light, or Hit upon *something that may be Good*; and do believe, that through a *Natural Aptitude*, (which is in many) *Many* do attempt to *Compose*, and often happen upon very *Good Ayre*; but know not how it came to pass: Nor do They observe These Things, (because, as I conceive, They might never be informed Thus, concerning Them) yet I say, such Productions must needs be, with *Much More Labour, and Trouble*, than if They did Thus go about Their Work, by a *Certain Rule*; which (together with a *Good Fancy*) would never fail, *Quickly* to do the *Business*; yea, and with much *Ease*, and *Readiness*.

Why the Rules of Composition are not Treated upon, in This Book.

The Rules of Composition, are *Few* and *Easie*; and *Attainable* in a *Months Time*: And They are published so very well, and *Substantially* by divers, that I shall count it an *Unnecessary Trouble*, to say any Thing of Them.

Want of Invention, the greatest Discouragement to Young Composers.

But as to the *Great, and Principal Matter of a Composer*, which is *Invention*; (and commonly the want of It, is the *Greatest Discouragement that a Young Composer meets with*) I know no *Better way*, than what may be found by *These Discourses, and Examples; which all along, quite Through the whole Number of Lessons, both for Lute, and Viol, in This Work, I have so contriv'd, That whosoever shall Diligently observe the Order of Them, cannot (possibly) but by Them, and the Discourse, find such Advantages, as I speak of; there being no better way for such a Thing, than Example; the which He shall find in every Lesson in This Book, (excepting One, which shall be Set in the next Sett) according to the above-laid-down-Principals*, viz. *Fugue, Form, and Humour*, &c.

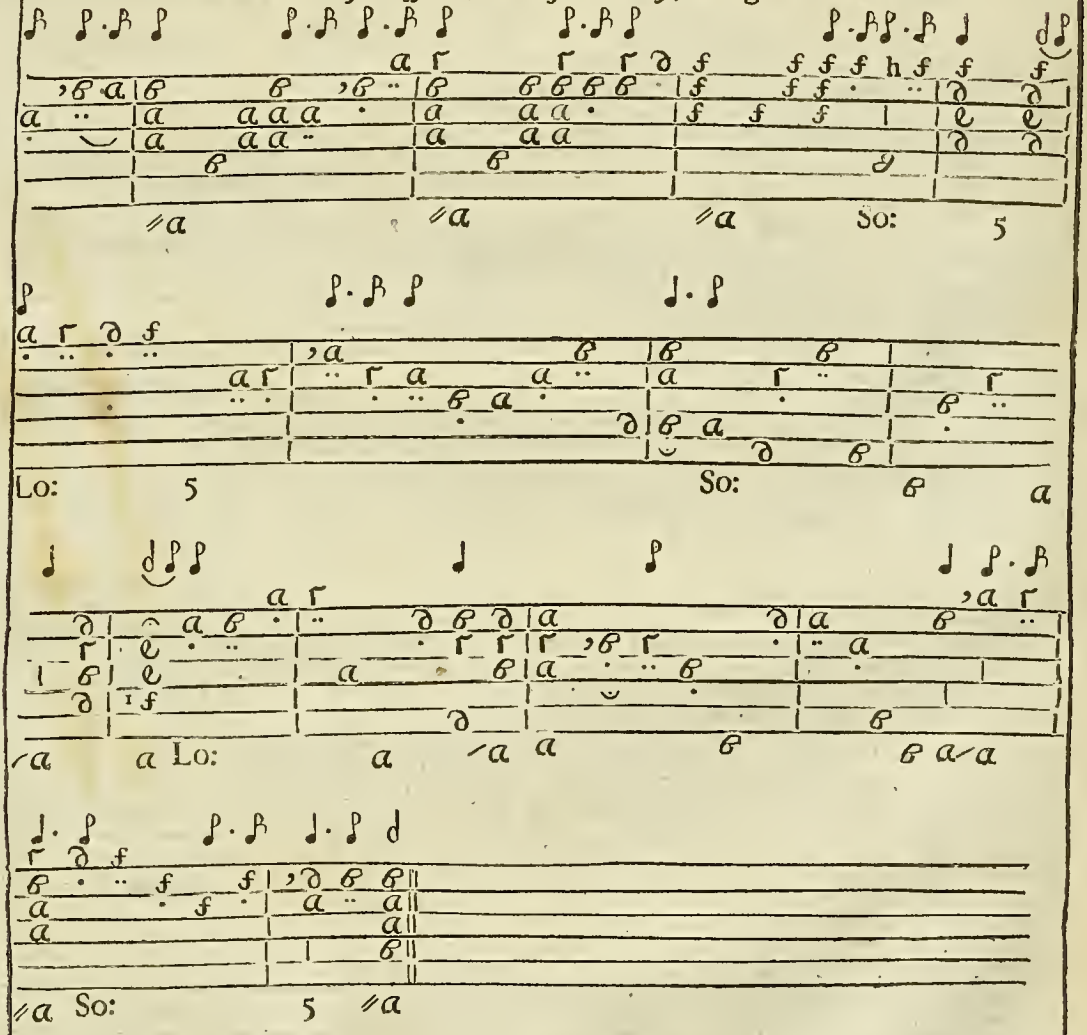
I will

I will not say neither, that *every One*, who makes the *Rightest Use*, and *Observation* of the *Best Rules in Art*, shall by *Those Rules attain to such Curiosity, Quaintness*, or *Excellency*; as shall some *Others, who* have more *Accute, Active, and Spruce Parts Naturally*; *But shall ever be out-done by Them: However, by These Rules*, they shall have such *Advantages* as above-said; and so much for their Certain Assistance, that they shall scarce *ever do Ill*; although not so Eminently well, as others.

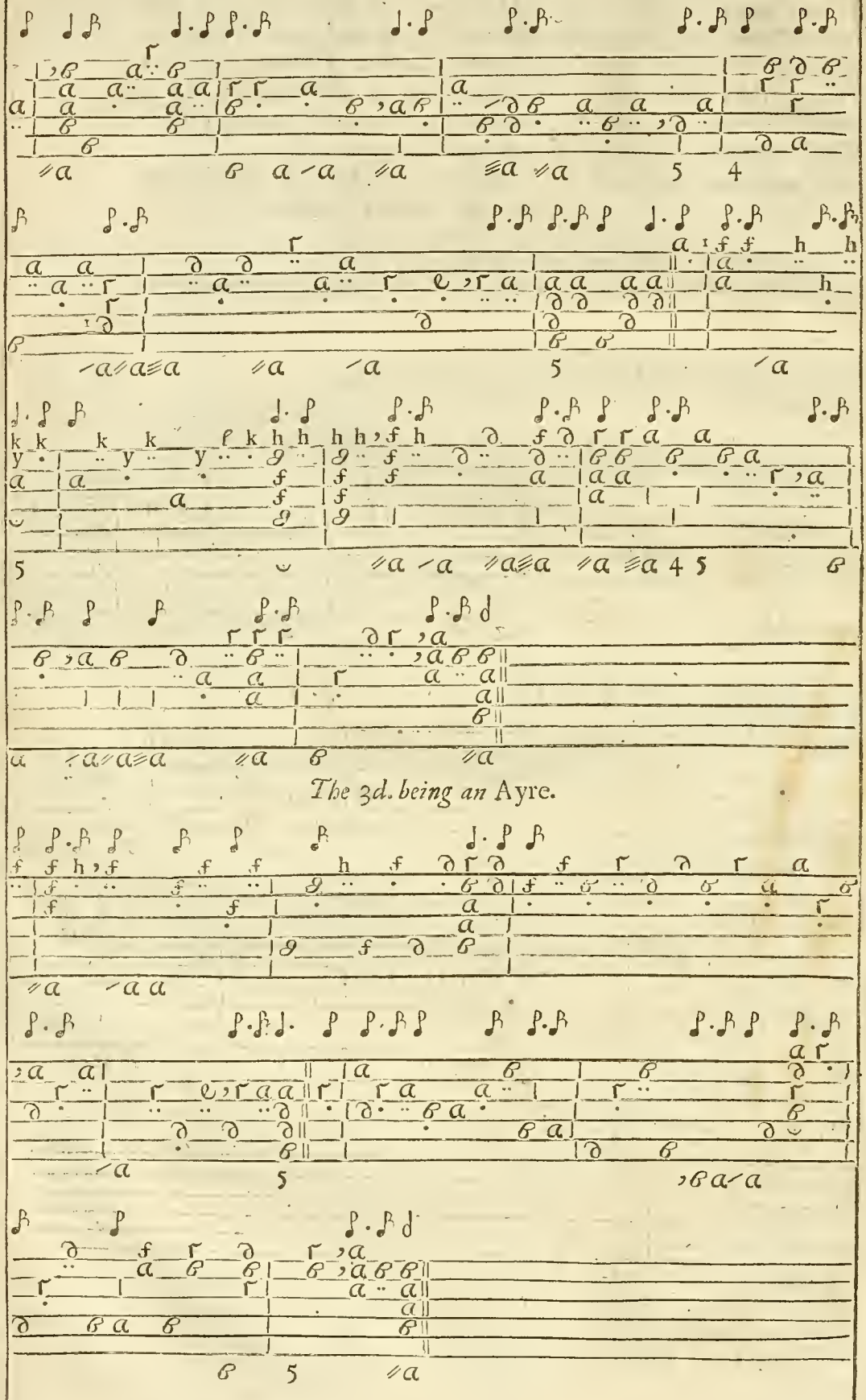
I will now break off *This Discourse*, and set you another *Sett of Lessons*; and in *F-fa-ut-Key*: The first is a *Prælude*.

Chap. XXVII.

The 2d. Sett of Lessons, in F-fa-ut-Key, being a Prælude.

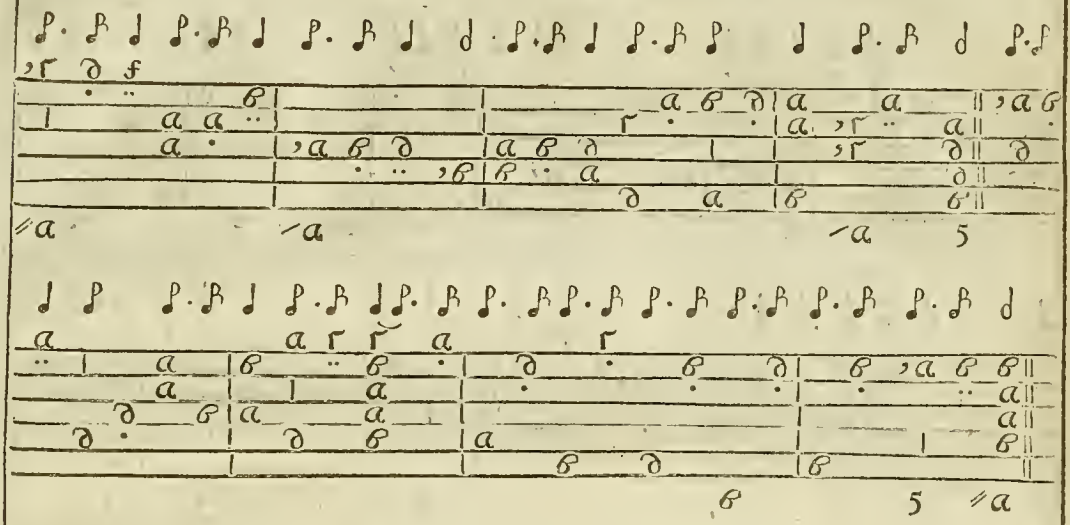


The 2d. Leſſon of the 2d. Sett, being an Allmaine.

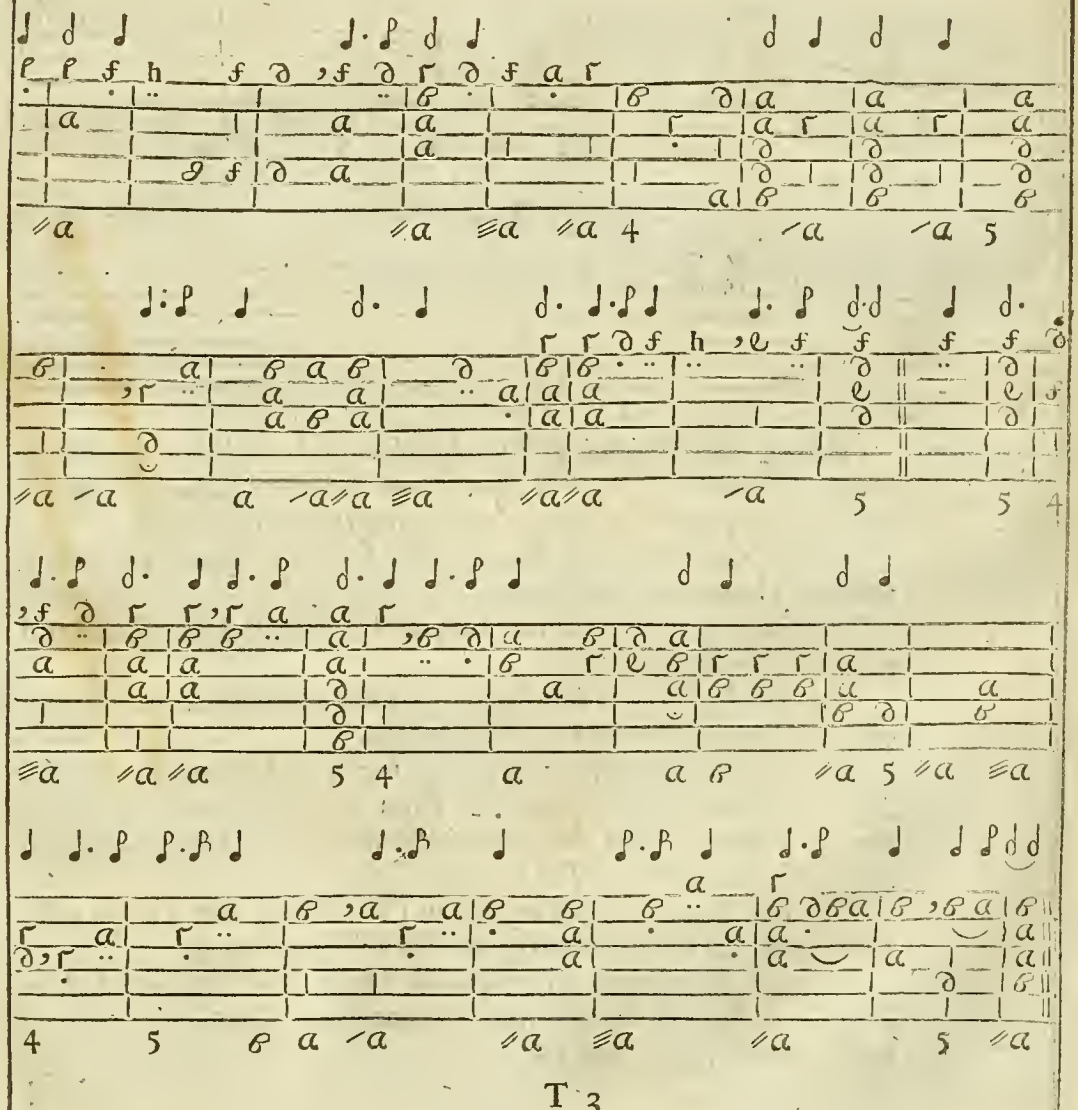


The 3d. being an Ayre.

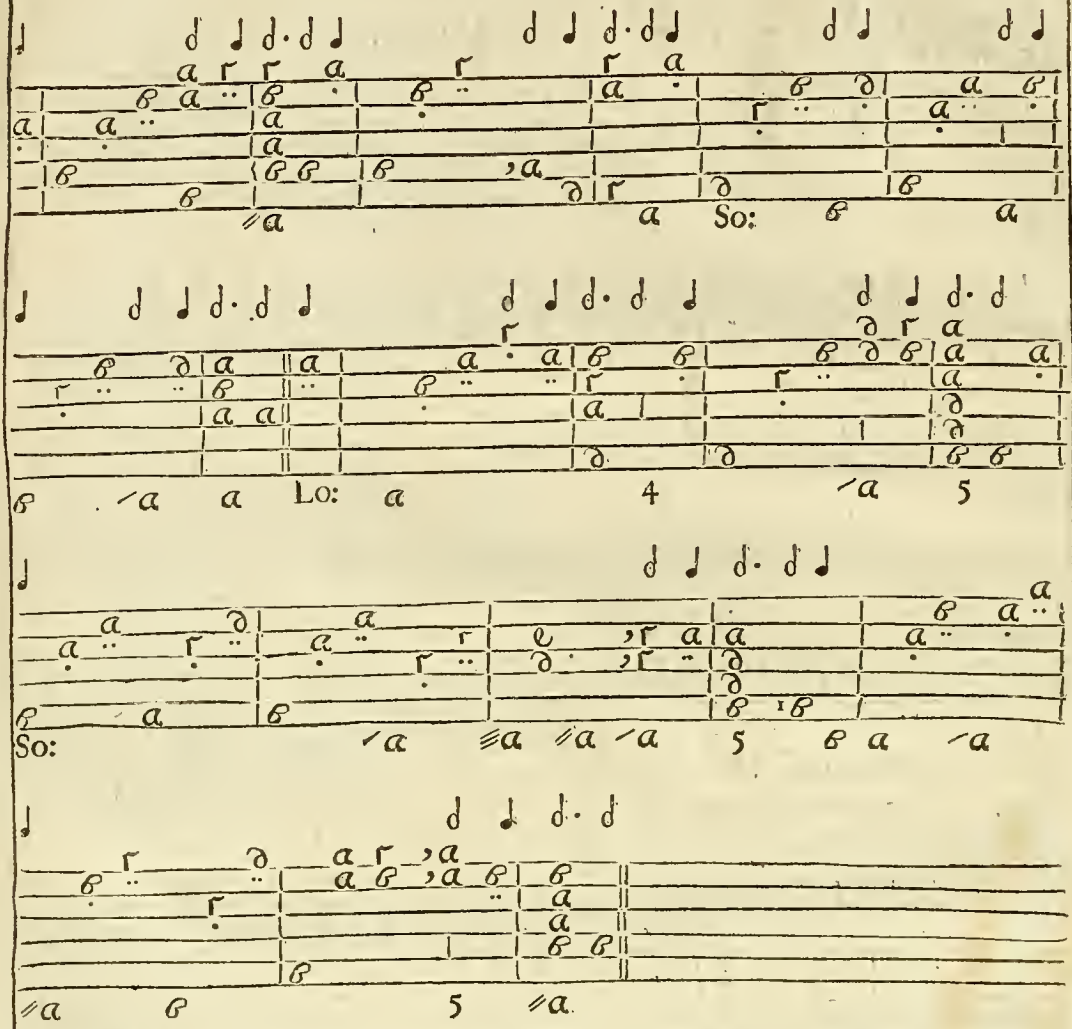
The 4th. being an Ayre.



The 5th. Leſson, being a Coranto.



The 6th. Leſſon of the 2d. Sett, being a Tattle de Moy.



Obſervations, upon This laſt Sett of Leſſons.

Obſerve the *Prælude of This laſt Sett*, and you'l find the *Fugue* apparent, in the 3 *1ſt. Odd Notes, and the Barr following*; and is maintain'd quite through,; yet *Pleaſantly*, and *Variouſly*.

And if you Note the *Form*, you'l find It *Uniform*, according to what I have before told you.

The *Humour* muſt be found out, by Playing *Soft*, and *Loud*, and making your *Pauſes*, &c.

The 2*d. Leſſon*, has alſo *Fugue*, *Perfect Form*, and *Humour*, as you cannot but eaſily perceive, and find out.

The 3*d.* has all in It, viz. *Fugue*, *Form*, and *Humour*; yet the *Fugue*, is not ſo eaſily perceiv'd from the beginning, as in the former *Leſſons*. But the *Form* is Perfect, viz. *Even Number of Barrs, in both Strains. The Humour Eaſie.*

The 4*th.* has *All very Perfect*, and ſo viſible, that I need only deſire you, to Play It *Neatly*; for 'tis a *Pritty Knack*.

The 5*th.* begins not with a *Viſible Fugue*, but has ſeveral *Alluſions, and References*, one thing to another, as you will perceive eaſily in the Playing of It.

Each

Each Strain is *Uniform, and even to It self*, though not a *Perfect Even Form*, one to the other; as one *Strain* having 18 *Barrs*, and the other 20. You cannot miss of *Its Humour*.

The *6th.* is *apparent in Its Fugue*; *Its form as the last*; *Its Humour Familiar, Pleasant, and Innocent.*

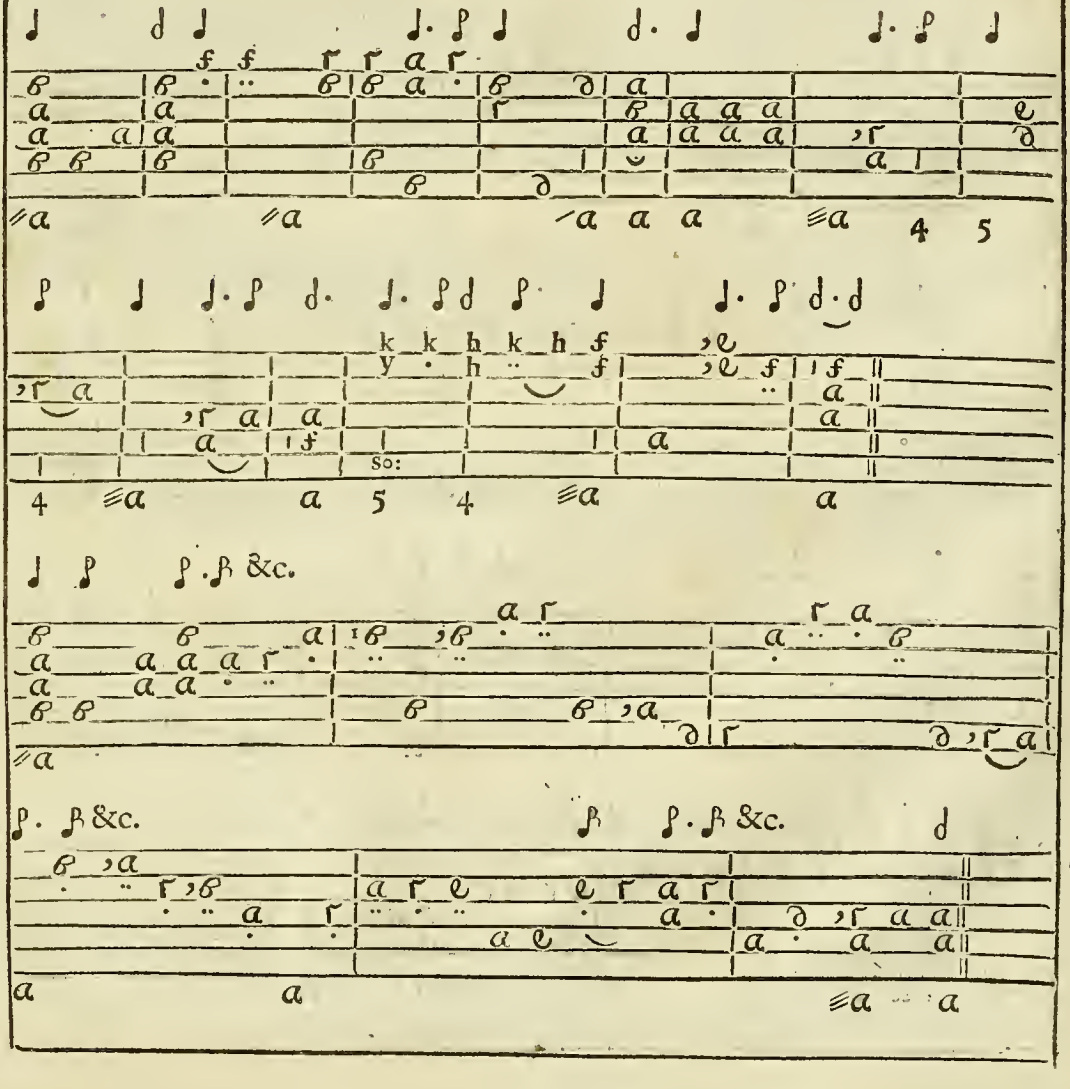
Your *Great Benefit* will be, by well *Noting*, and *Studying* upon *These Discourses, and Lessons*, as you Play Them; and be very *Curious in That Performance*, Playing Them all *Smooth*, and *Clean*, without *Slubbering* the least *Letter*: By which means one *Suit of Lessons*, Play'd, and Understood *Right, and Well*, will Enable you to Play *Twenty, quickly.*

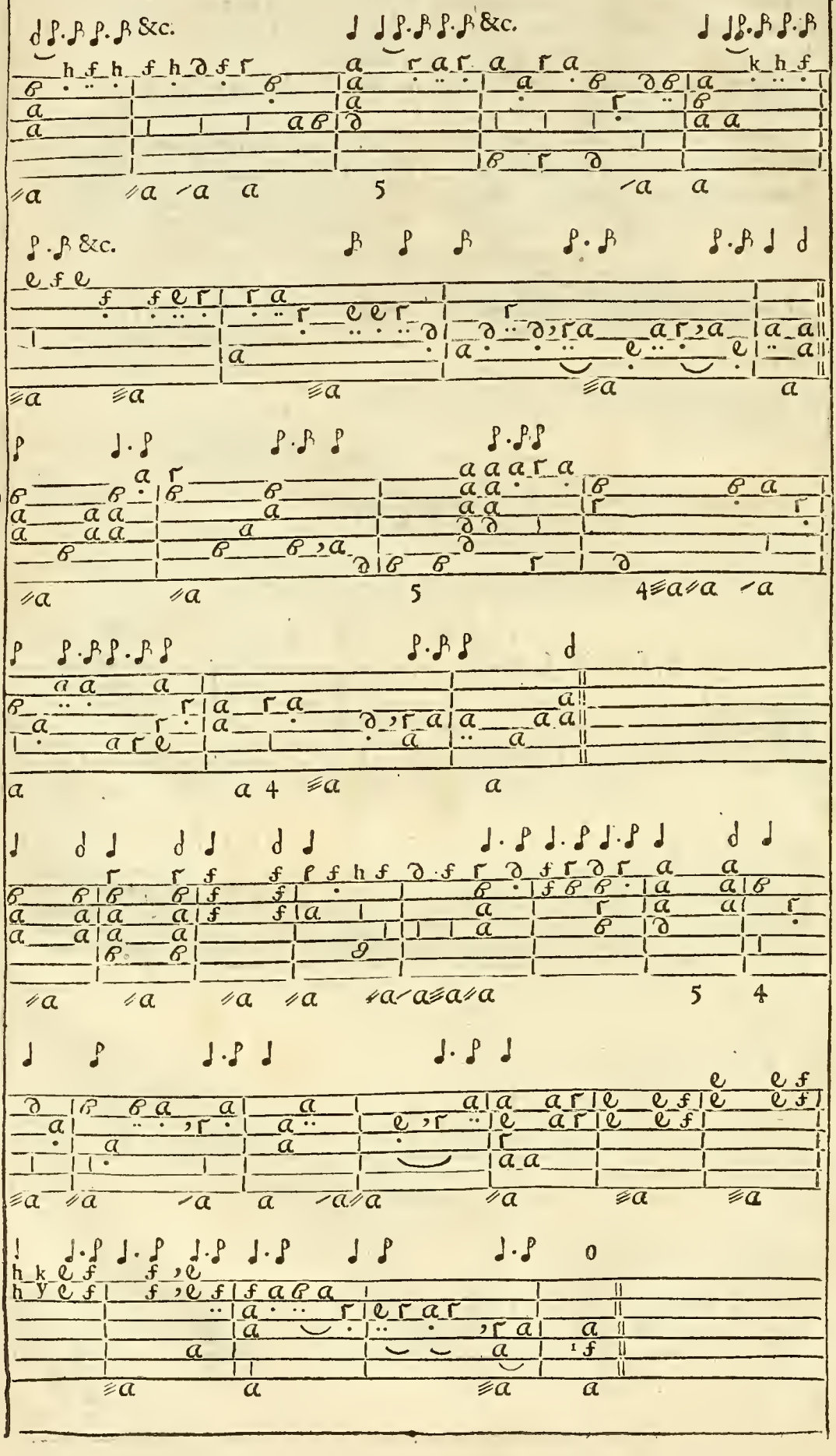
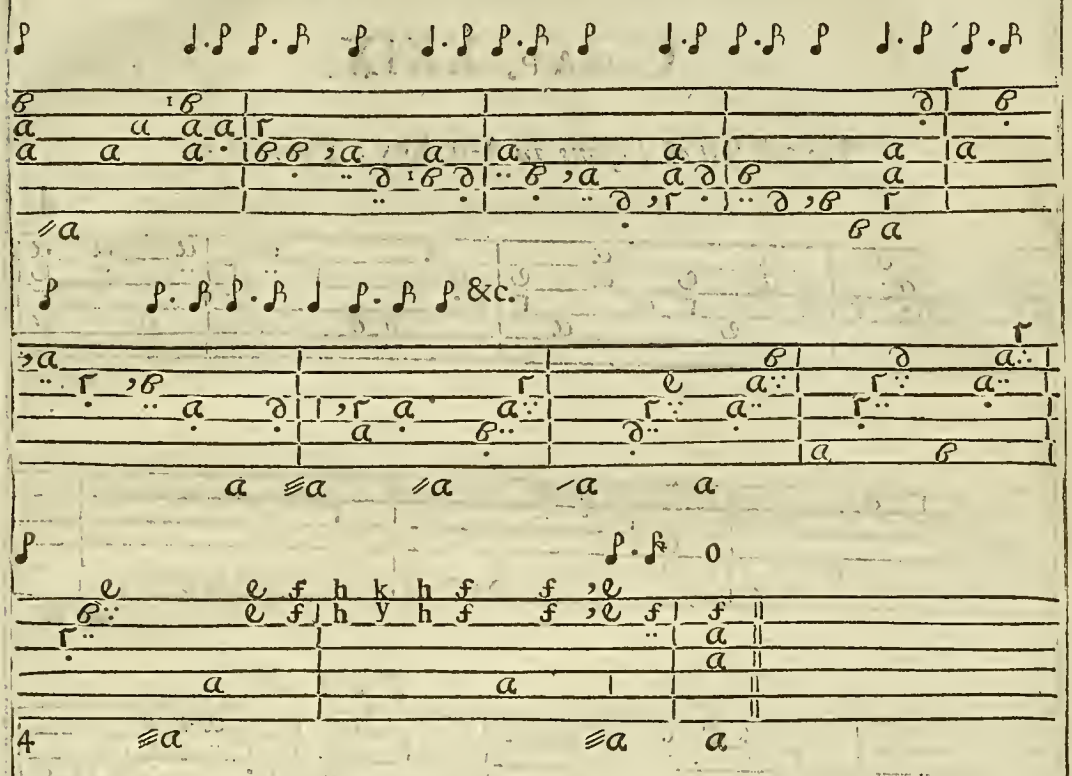
The Benefit of One Suit of Lessons, well Studied, and Practiced.

I will now proceed, and set you another *Sett* in *A-re-Key*: Therefore you must first know, how to *Pass Handsomly* from *This last F-fa-ut-Key, unto It*; for which end, I have likewise set you *Half a Dozen of Interludes*, Here following.

CHAP. XXVIII.

Interludes from F-fa-ut, *to* A-re-Key.

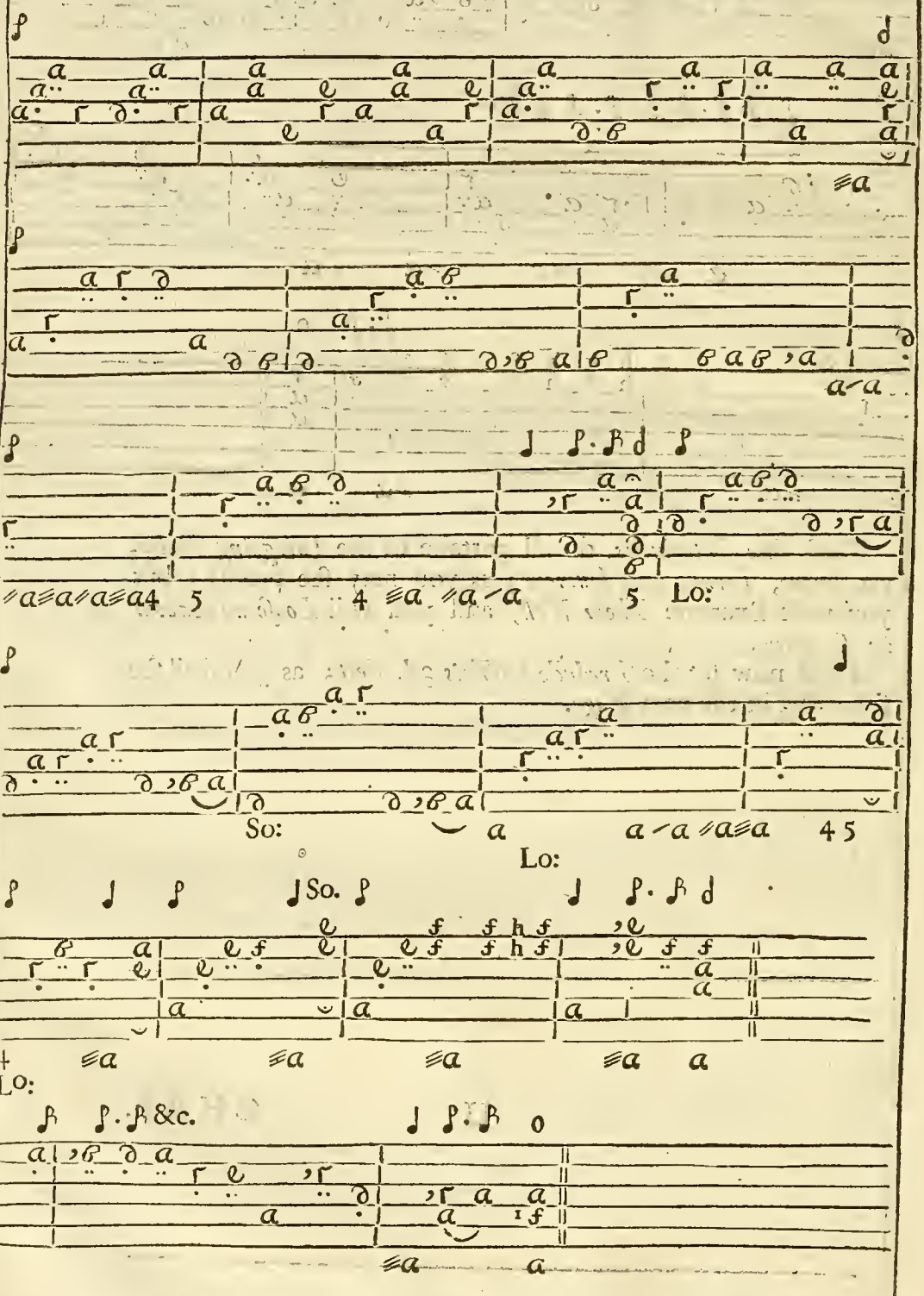



3d
5
4th
3
5th

These Six Interludes, do all partake of the *Foregoing Rules*, viz. *Fugue*, *Form*, and *Humour*; as you may see plainly; but you must Examine *Them Well*, and you will *Loose no Labour in so doing*.

I will now set the *Prælude* to *This* 3*d. Sett*; as you shall see following in the next *Page*.

Chap. XXIX.

The 3d. Sett of Leſſons in A-re-Key; *Prælude* 1.



This is a *Floriſh*, or a *Short Come-off* at the *End* of a *Leſſon*; which may be *Imitated* upon the like occaſion, at any time.

The

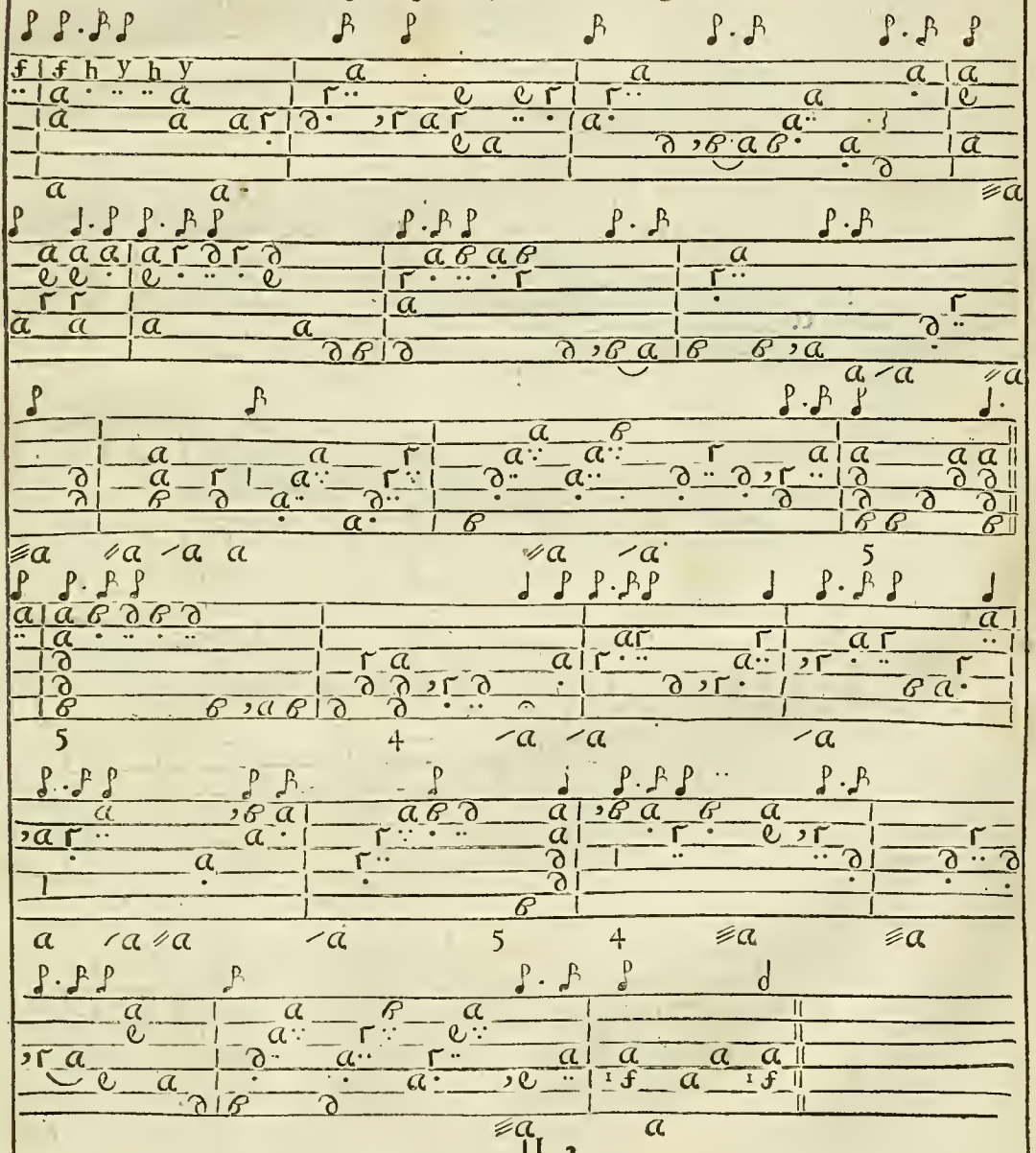
The *Prælude* you see, has *Matter*, *Form*, and *Humour* in It. And ever when you meet with such *Seeming-Single-Moving-Walking Things*; and find *Affinity between Parts and Parts, or Barrs and Barrs*, (as in *This* you may) then *Soft, and Loud Play* is the *Most Necessary*, for to *Humour* It withall; *The which I would have you to observe in All such Lessons*; *which Thing alone* will much Conduce to the *Improvement of your Fancy, and Judgment.*

When Soft, and Loud Play is most Necessary.

Many Drudge, and take much *Pains* to Play their *Lessons very Perfectly*, (as they call It (that is, *Fast*) which when they can do, you will perceive *Little Life, or Spirit in Them, meerly for want of the Knowledge of This last Thing, I now mention, viz.* They do not labour to find out the *Humour*, *Life*, or *Spirit* of their *Lessons*: Therefore I am more Earnest about It, than many (It may be) think Needful: But Experience will confirm what I say.

Many Drudge and Practice Hard, to little purpose.

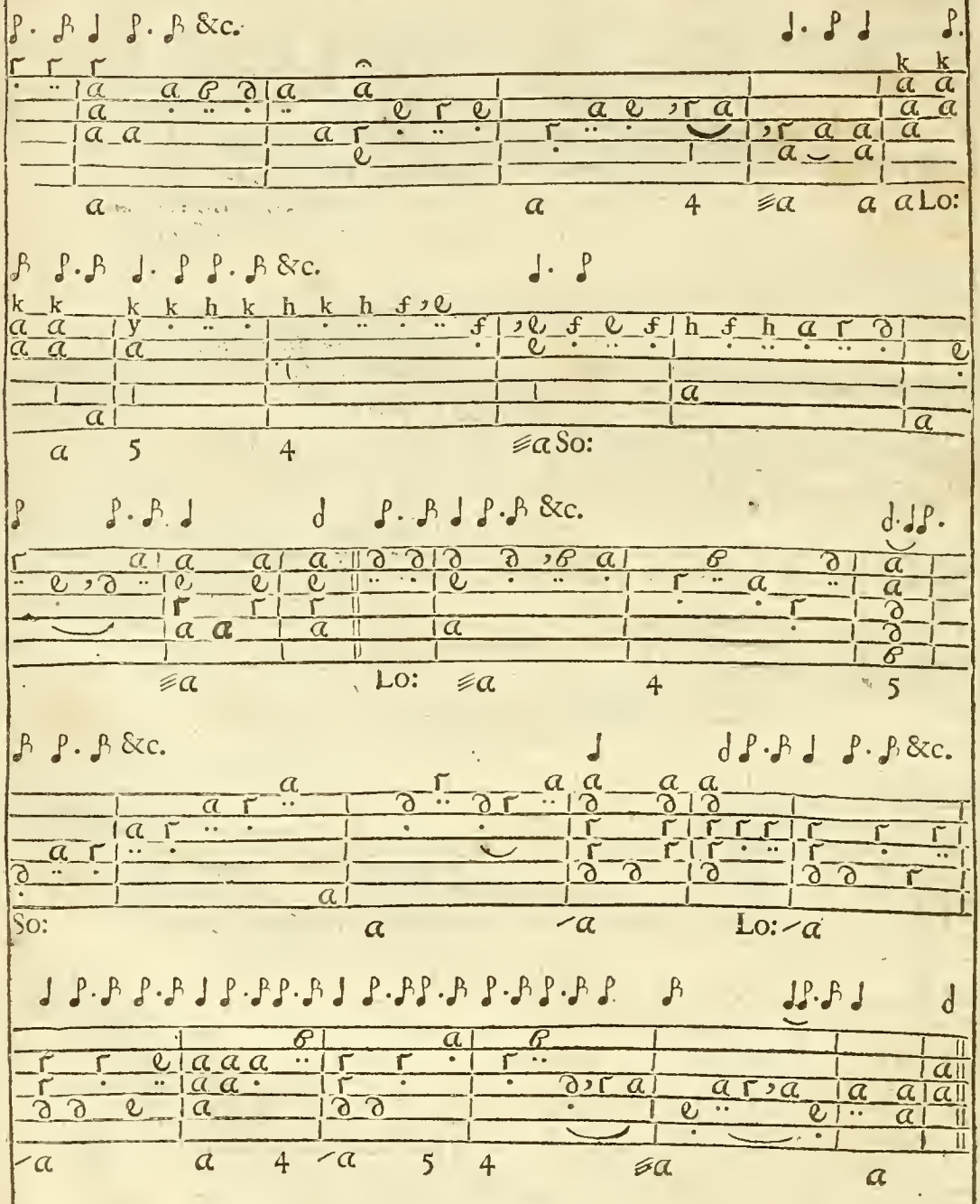
The 2d. Lesson of the 3d. Sett, being an Allmaine.



This *Allmaine* has the *Fugue* maintained quite through.

The *Form* is *Uniform*, and *Perfect*; both *Strains* being of an Equal Number.

Its *Humour* I will leave to your *Finding out*; becauſe I will *Exerciſe your Induſtry*; and ſo proceed to the next.

The 3d. Leſſon in the 3d. Sett being a Coranto.

This *Coranto*, is not without *Its Fugue, Form, and Humour.*

The *Fugue*, is not ſo *Apparent*, as moſt of the *Former*; yet if you ſeek for It, you will eaſily *perceive* It; which I do forbear to tell you; becauſe now it is *Time*, that you look after *It your ſelf*; which will be the *Greater Improvement unto you.*

As

As to the *Form*, you may obſerve an *Uniformity* in each *Strain to It ſelf*; yet both *Strains* are not *Equal.*

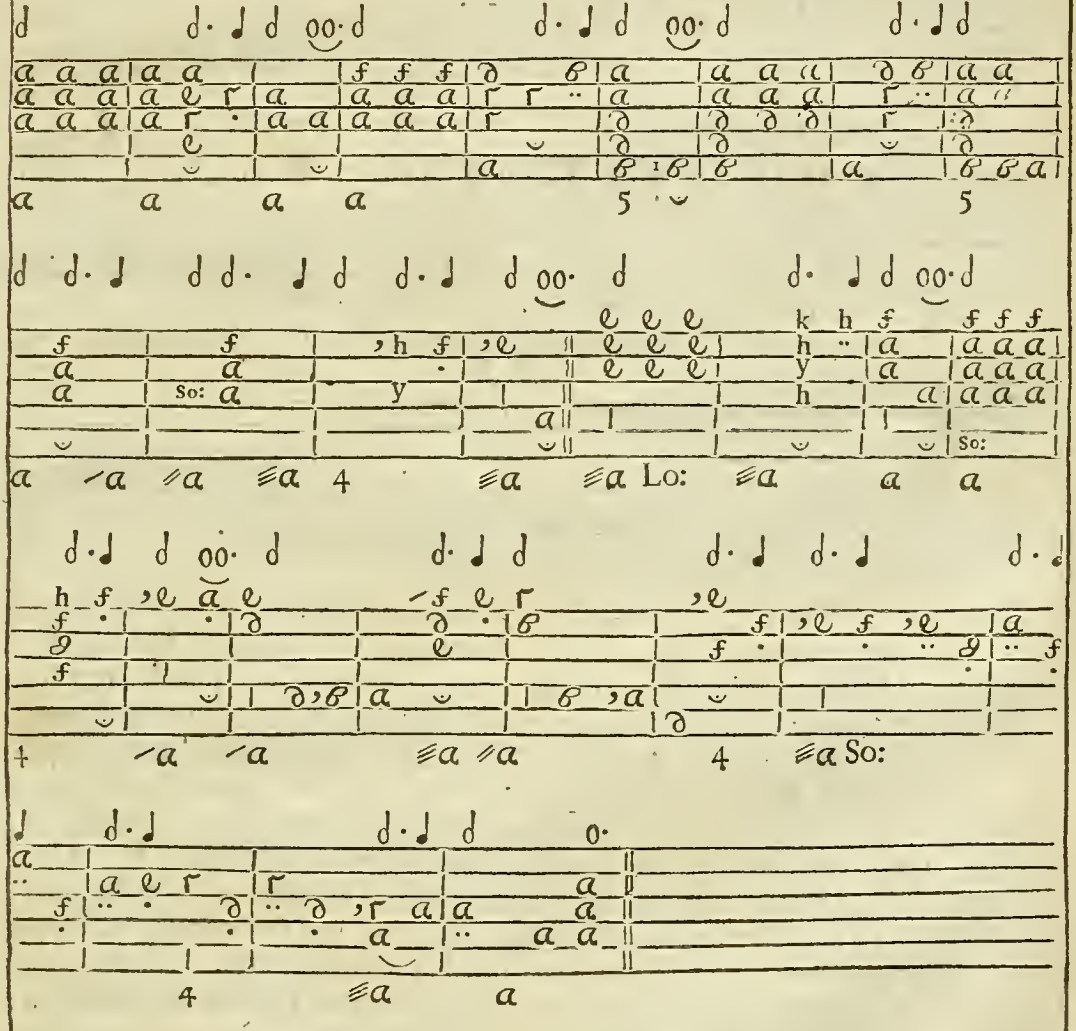
The *1ſt. Strain*, has 3 *Times Four Barrs*; which ſpeak, (as it were) 3 *ſeveral Sentences*, (*Equally.*)

The *3d. Strain likewiſe ſpeaks* 3 *Sentences*, *viz.* the 2 firſt, are 4 *Barrs* a piece: But the laſt concludes the *ſame Number of Them both*, *viz.* 8 *Barrs*; the which *Uniforms the whole Strain.*

Now the *Humour*, I have aſſiſted you withall, in writing Lo: and So: *viz. Loud and Soft*; which is enough for *This Leſſon.*

Here is another, which I would have you Play, in a very *Sober*, and *Grave Proportion*; for It has a moſt *Singular Humour*, in the way of *Expoſtulating Grief, and Sorrow, as much as poſſibly a Leſſon can do*; Therefore I call *It the Penitent.*

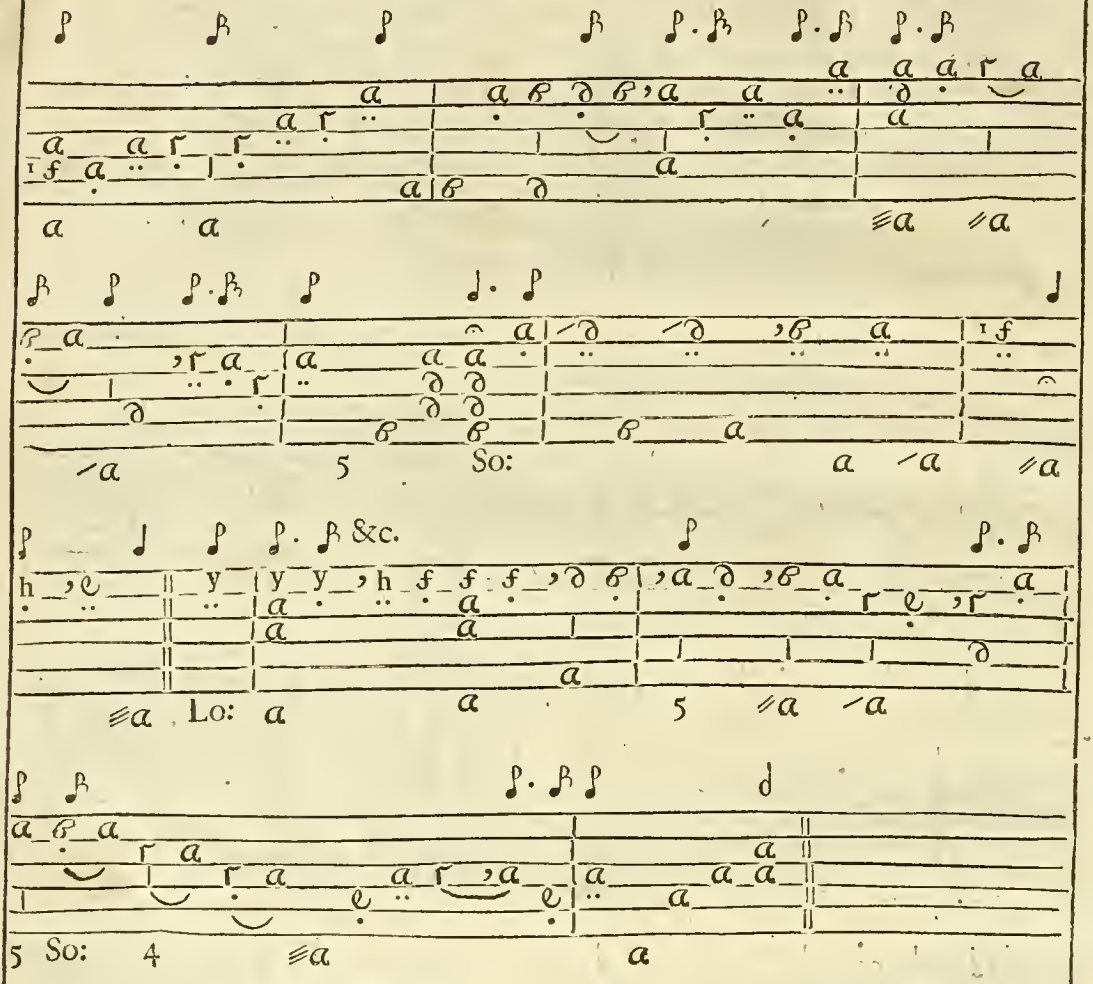
The 4th. Leſſon of the 3d. Sett, being a Galliard-ſhape; yet for Its ſingular, and moſt Eminent Humour, I call It the Penitent.



I ſhall not need to ſay more of this *Leſſon*, than that It is *Artificial*, with *Fugue*, *Form*, *and of a very Singular Humour:* Therfore *Labour* to find It out, and then you will be *well pleaſed with It.*

Now

Now comes a *Leſſon*, which has neither *Fugue*, nor very Good *Forme*, yet a *Humour*, although none of the *Beſt*, which I call *Hab-Nab*.

The 5th. Leſſon of the 3d. Sett, called Hab-Nab.

'This *Laſt Leſſon*, (quite *Differing* from all the *whole Number* going before) I have ſet you here on *Purpoſe*; becauſe by 'It, you may the more *Plainly Perceive*, what is meant by '*Fugue*: Therefore view every *Barr* in It, and you will find 'not any one *Barr* like another, nor any *Affinity* in the leaſt 'kind betwixt *Strain, and Strain*; yet the *Ayre pleaſeth ſome 'ſort of People well enough: But for my own Part, I never was 'pleaſed with It*; yet becauſe ſome liked It, I retained It. Nor 'can I tell, how It came to paſs, that I thus made It, only I very well remember, the *Time, Manner, and Occaſion of Its Production*; (which was on a ſudden) without the leaſt *Præmeditation*, or *Study*, and meerly *Accidentally*; and as we uſe to ſay, *Ex tempore*, in the *Tuning of a Lute*.

A Story of the Manner, and Occaſion of Hab-Nab's Production.

'And the *Occaſion*, I conceive, might poſſibly contribute 'ſomething towards It, which was *This*.

I had

'*I had, at that very Instant,* (*when I made It*) *an Agitation* '*in Hand* (viz. *The Stringing up, and Tuning of a Lute, for a* '*Person of an Ununiform, and Inharmonical Disposition,* (*as to* '*Musick*;) *yet in Her self well Proportion'd, Comely,* and *Hand-*'*some enough*; and *Ingenious for other Things*; *but to Musick very* '*Unapt*; *and Learned It, only to please Her Friends, who had a* '*great Desire she should be brought to It, if possible*; *but never could,* '*to the least Good purpose*; *so that at the last we both grew weary*;' (For there is no striving against such a Stream.)

I say, *This Occasion,* possibly might be the *Cause* of this so *Inartificial a Piece,* in regard that *That Person, at that Time, was the Chief Object of my Mind, and Thoughts. I call It Inartificial*; *because the Chief Observation,* (*as to good Performance*) *is wholly wanting: Yet It is True Musick, and has such a Form, and Humour, as may pass, and give Content to Many*; *Yet I shall never advise any to make Things Thus by Hab-Nab, without any Design, as was This: And therefore I give It That Name.*

The Reason of that Name, Hab-Nab.

There are *Abundance of such Things* to be met with, and from the *Hands of some,* who fain would pass for *Good Composers*; yet most of them may be *Trac'd,* and upon *Examination, their Things found, only to be Snaps, and Catches*; which they (having been *long Conversant in Musick,* and can command an *Instrument,* (through *great,* and *long Practice,* some of *Them very well*) have taken here and there (Hab-Nab) from several *Ayres, and Things of other Mens Works,* and put them *Handsomly together,* which then pass for their *Own Compositions.*

No Offence for one Master to take another's Fugue.

But rather a Credit.

Yet I say, it is no *Affront, Offence,* or *Injury* to any *Master,* for another to take *His Fugue,* or *Point* to work upon; nor *Dishonour* for any *Artist* so to do, provided He shew by *His Workmanship, a Different Discourse, Form,* or *Humour:* But it is rather a *Credit,* and a *Repute* for him so to do; for by *His Works He shall be known*; It being observable.

That Great Master-Composers may all along be as well known by *Their Compositions*; (or *Their Own Compositions* known to be of *Them*) as the *Great, and Learned Writers* may be known by *Their Stiles,* and *Works*; which is very *Common,* and *Usual* to be so *Distinguish'd,* by *Those of Judgment, and Experience, in such matters.*

Mr. *William Lawes,* Mr. *John Jenkins,* and Mr. *Christopher Simpson* Quoted for their Eminent Works.

'*These last Ages* have produc'd very many *Able,* and most *Ex-*'*cellent Masters* in *Musick*; *Three only* (*of which*) *I will Instance in,* '*in This Particular*; because they were so *Voluminous,* and *very* '*Eminent in Their Works,* viz. Mr. *William Lawes,* Mr. *John Jen-*'*kins,* and Mr. *Christopher Simpson.*

'*These Three Famous Men,* although *Two of Them* be laid *asleep,* '(or as we say, *Dead*;) yet by *Their most Singular and Rare Works,* '*They Live*; and may so easily be *Distinguished, the one from the* '*other,* and as *Exactly known, which is which, as if they were present* '*in person, and should speak Words.*

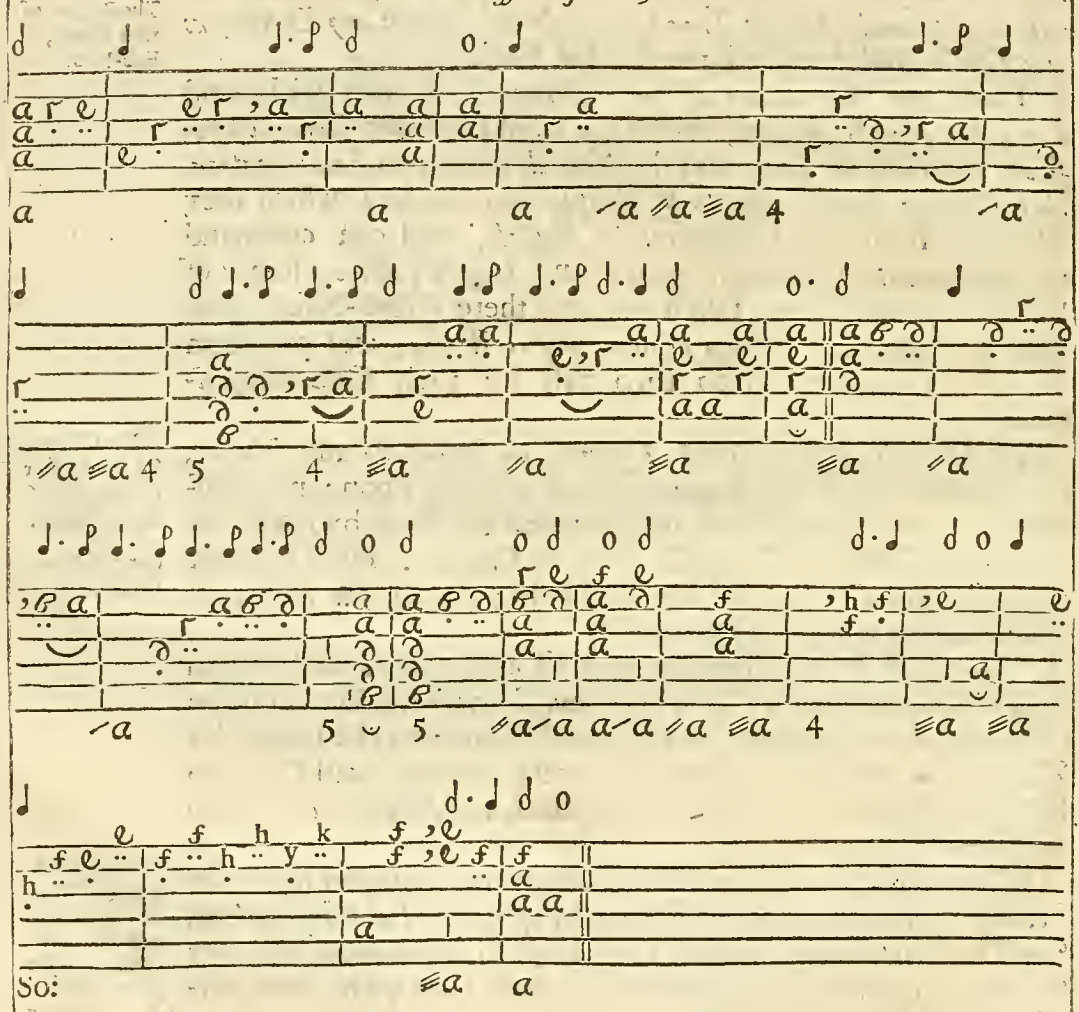
This

A Comparison betwixt Musick, and Language

'This is known (to *Observable-Able-Masters*, and many *Others*, 'who are *Conversant in such Observations*) *to be very True.*

'I speak thus much for *This End, and Purpose*, That it may be 'more *Generally Noted, That there is in Musick, even such a Sig-* 'nification to the *Intelligible*, and *Understanding Faculty of Man*; 'and such *a wonderful-various-way of Expression, even as is in Lan-* 'guage, *Unbounded*, and *Unlimited*; and we may as *properly*, 'and as *Aptly* take a *Subject Matter to Discourse upon*, (for so I 'will term It) and as *Significantly Express to That same, or such a* 'Purpose; and show as much *Wit*, and *Variety*, as can the *Best* 'Orator, in the way of *Oratory*: And I would, that this were 'Better known, and *more put into Practice*, than (by many) 'It is.

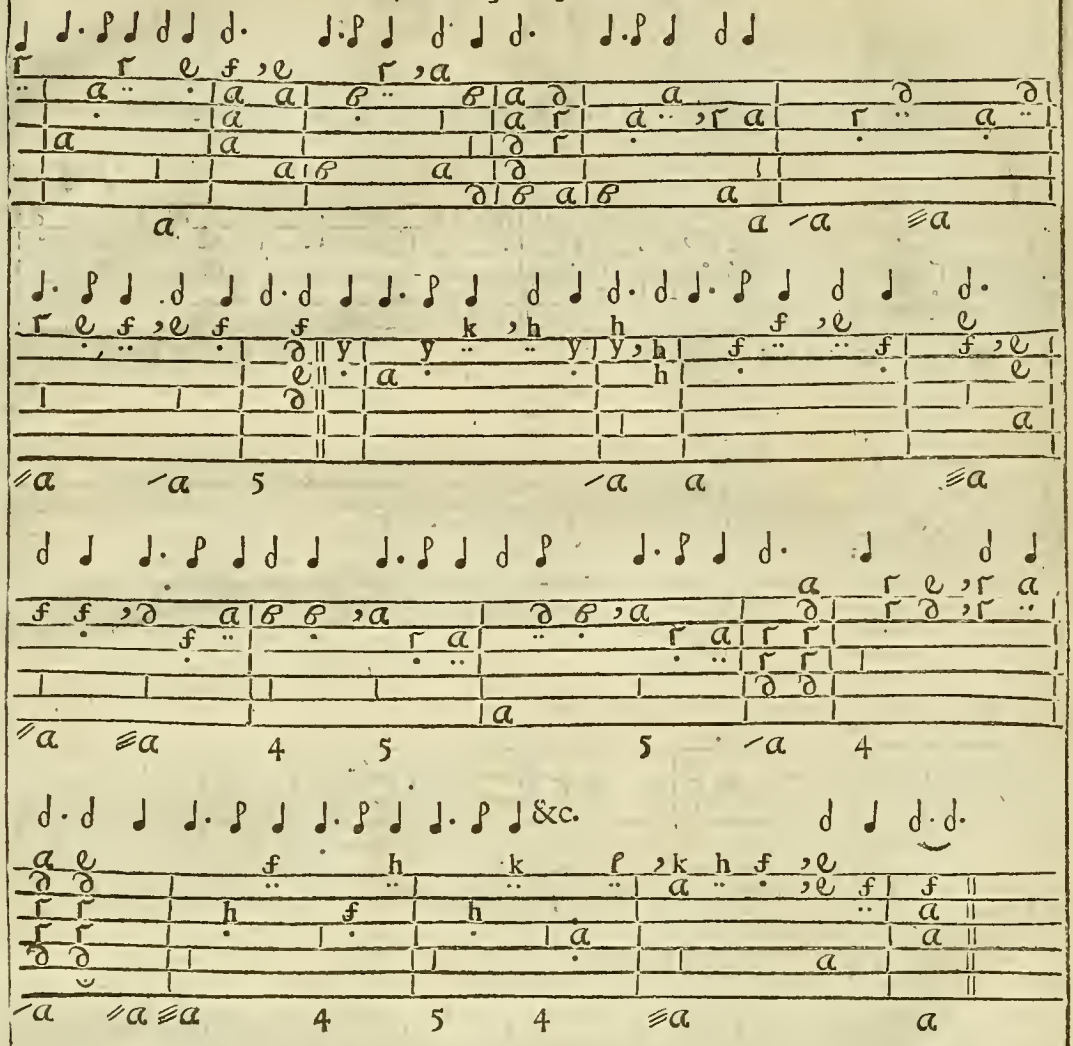
The 6th. Lesson of the 3d. Sett



Here is a *Lesson* will make a mends for the last, if you Play It *Slow*, make your *Pauses*, and observe the *Humour* of It; which is very *Easie*, and *Familiar*; so that I need say no more, but take care to perform It.

The

The 7th. Lesson of the 3d. Sett.

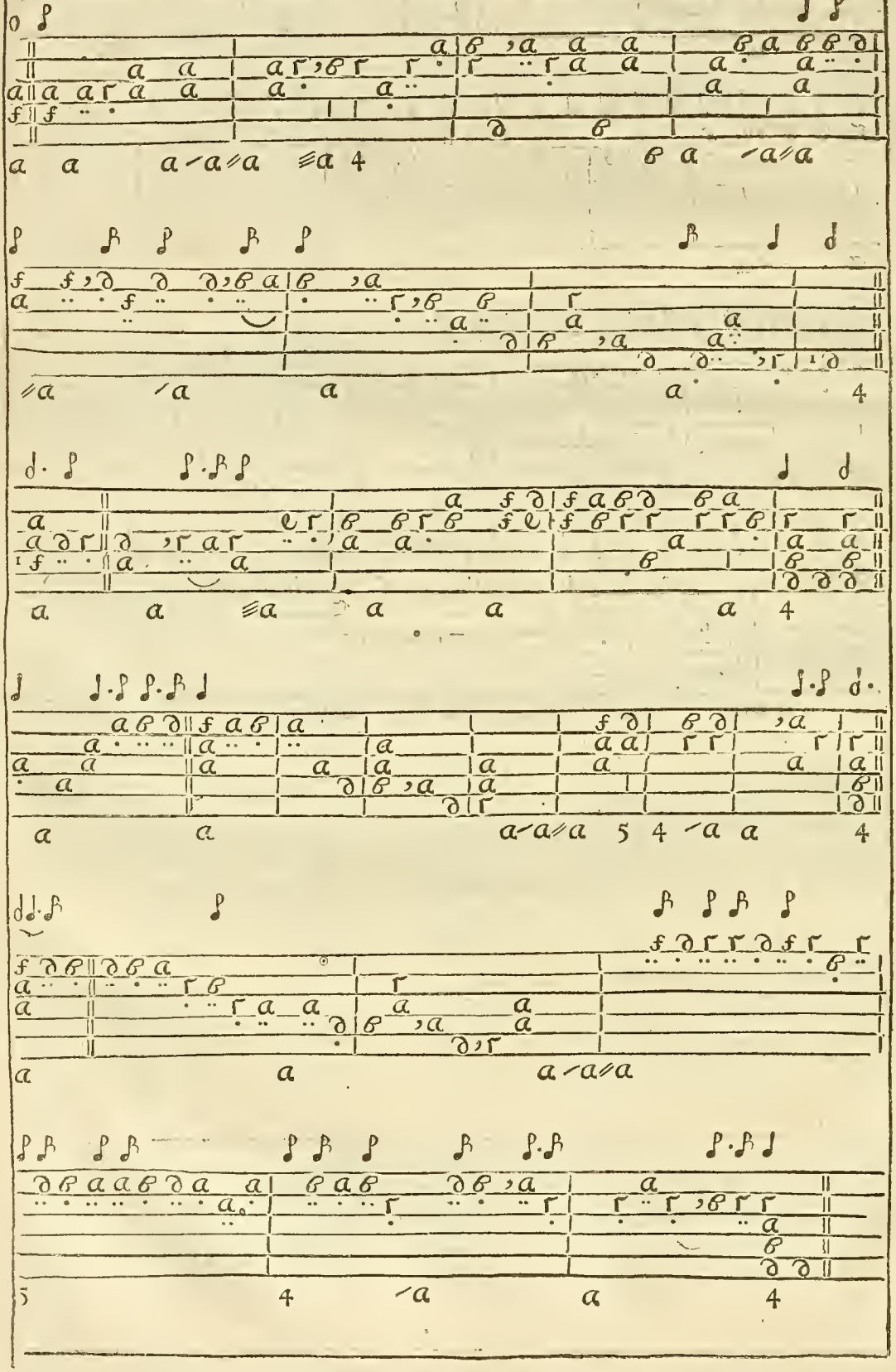
7th 3

This Ends the *3d. Sett*, being a *Tattle de Moy.*

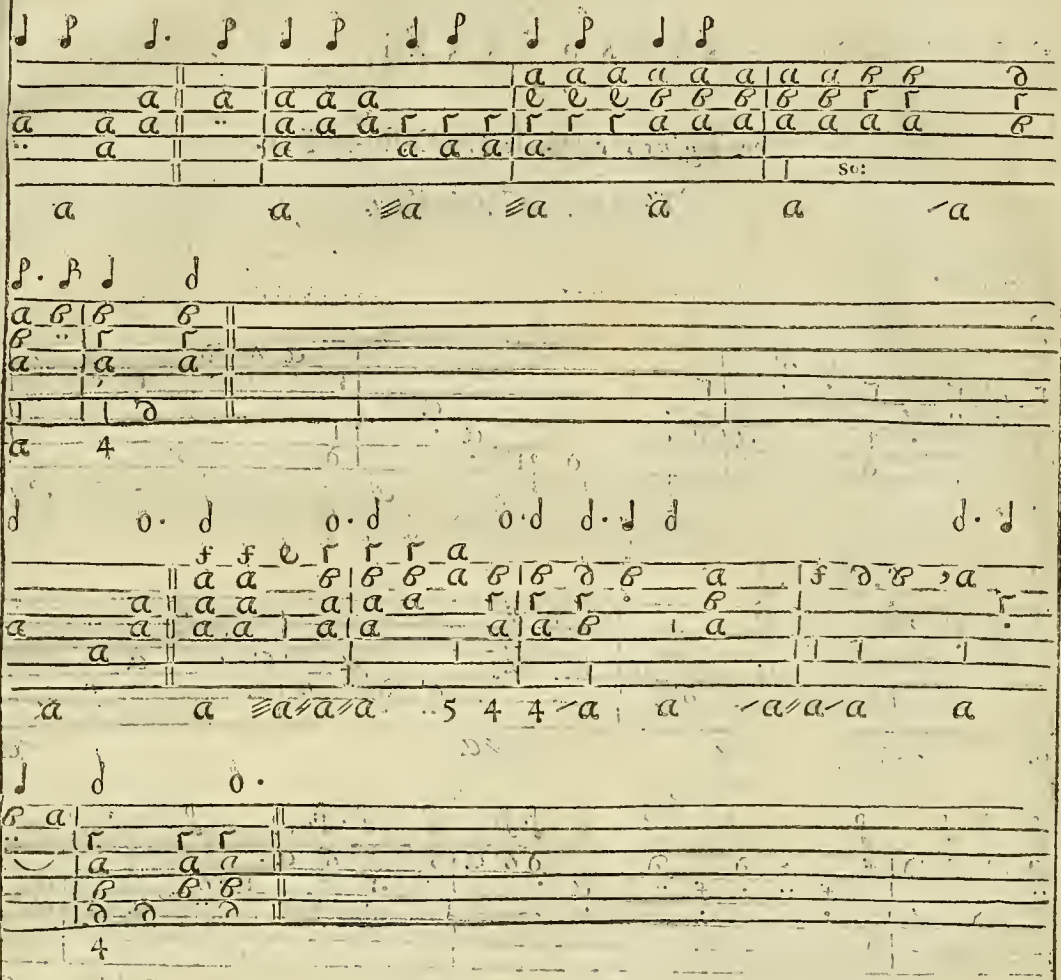
Find out the *Humour* your self, by *Soft*, and *Loud Play*, in *Proper Places*; as you may most apparently perceive where.

Here follows *Interludes*, to carry you Handsomly off from *A-re-Key*, to the next Sett in *D-sol-re*; which if you Imitate, you may do the like your self; and so be able to pass from one *Key* to another, in a Voluntary way; which is the most Commendable way of using any *Instrument.*

CHAP. XXX.

Examples of Interludes, to pass from A-re-Key, *to* D-sol-re-Key.



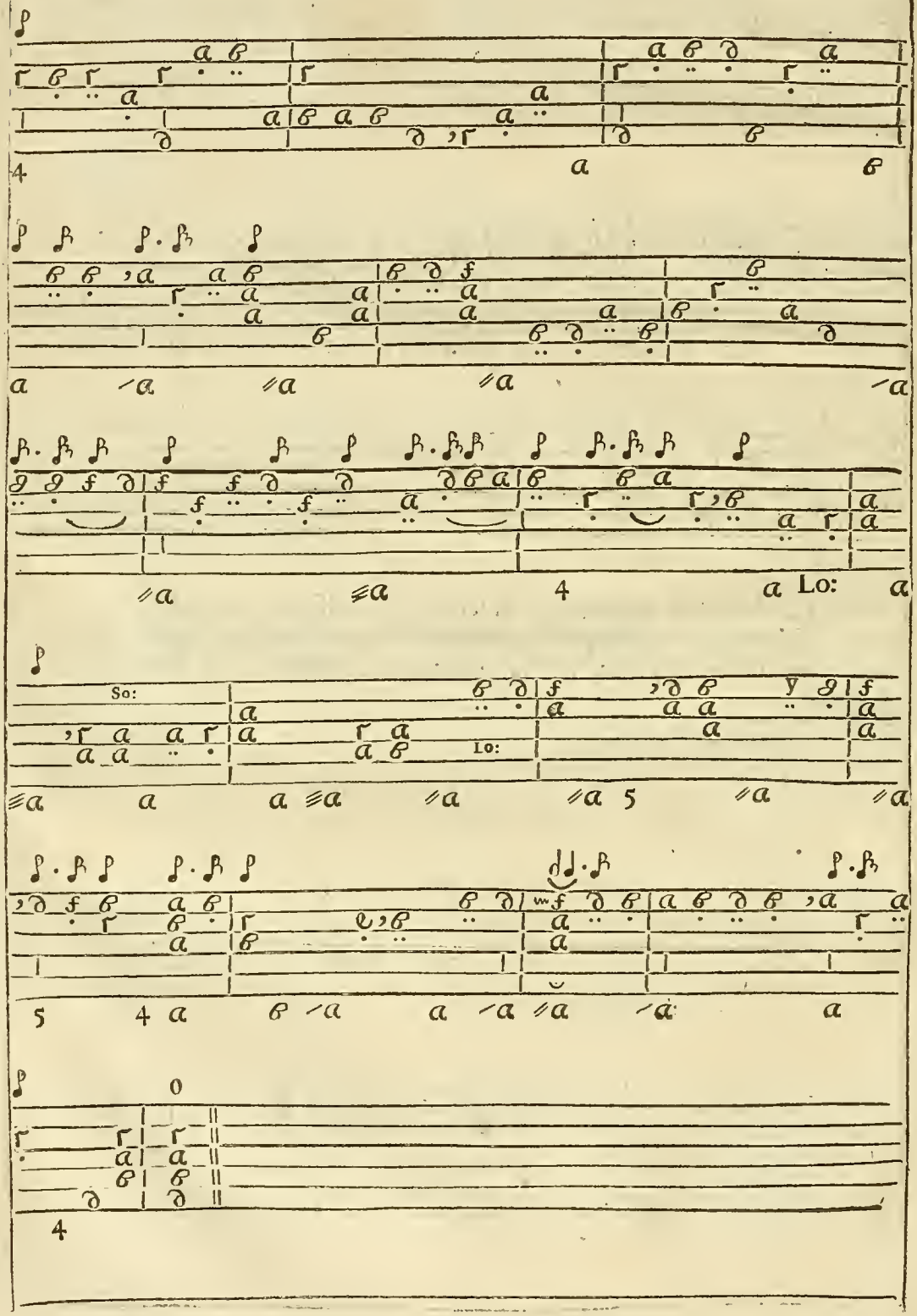


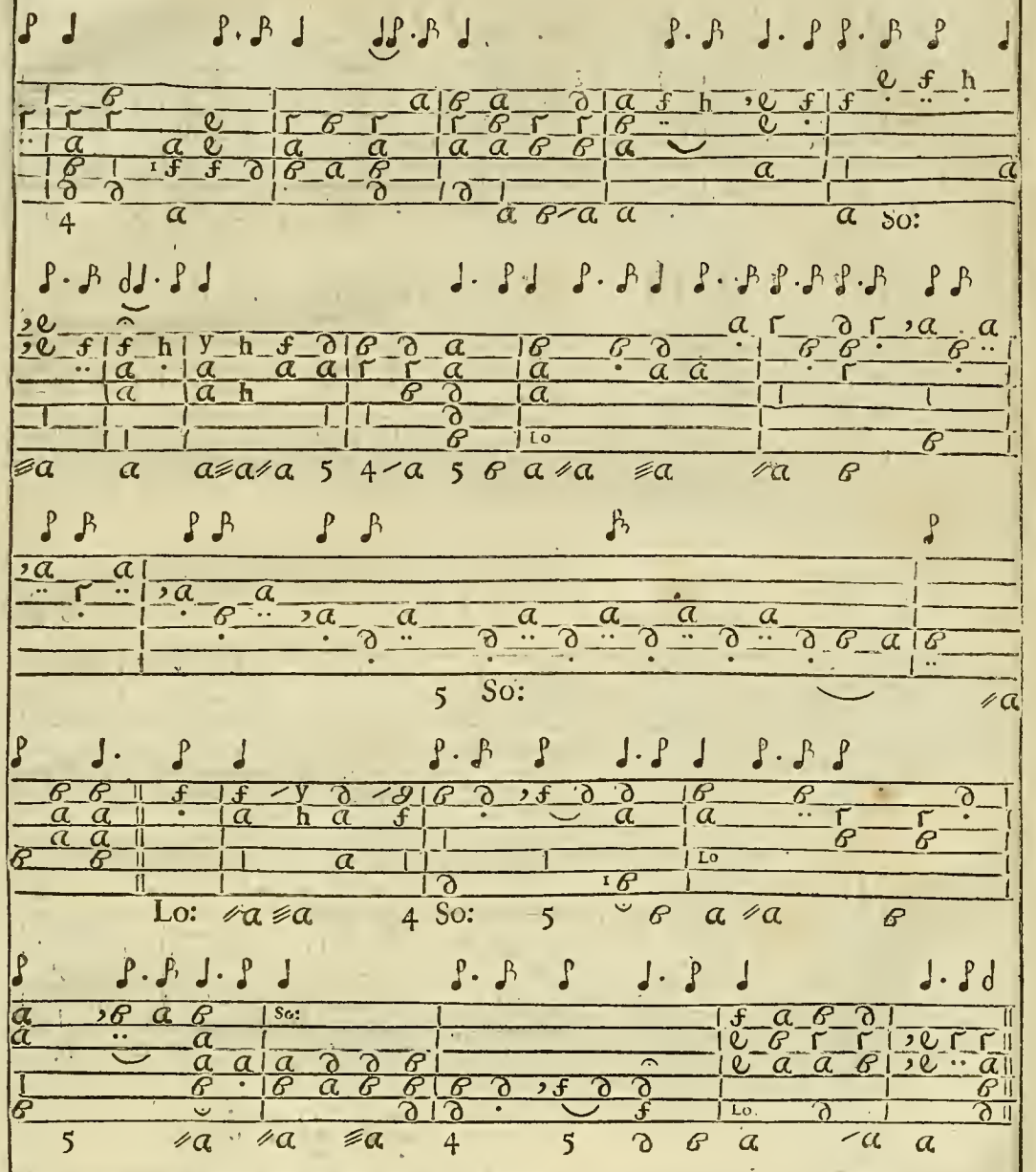
Any of these last *Interludes*, will seem, (if handsomly play'd) as a little *Voluntary*, or *Extempory Businesse*; in which (after you have us'd your self unto) you will take as much *Delight*, as in *Sett Lessons*.

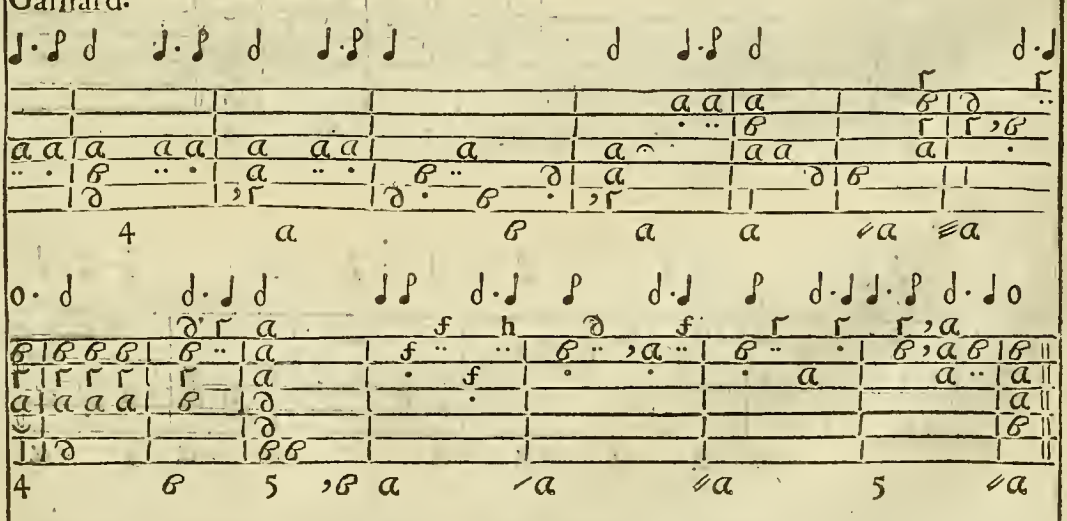
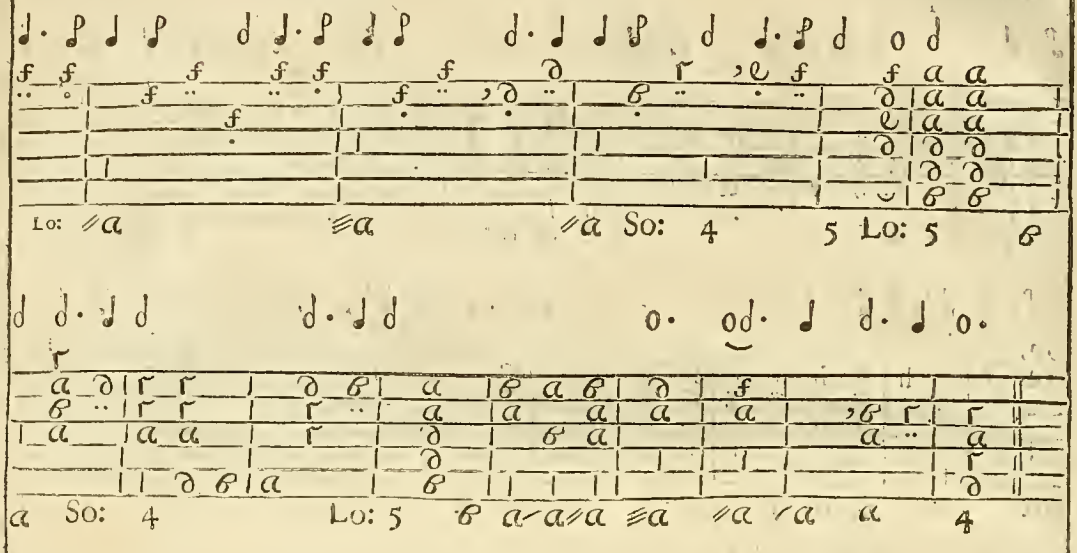
CHAP. XXXI.

Here begins the 4th. Sett in D-sol-re-Key.

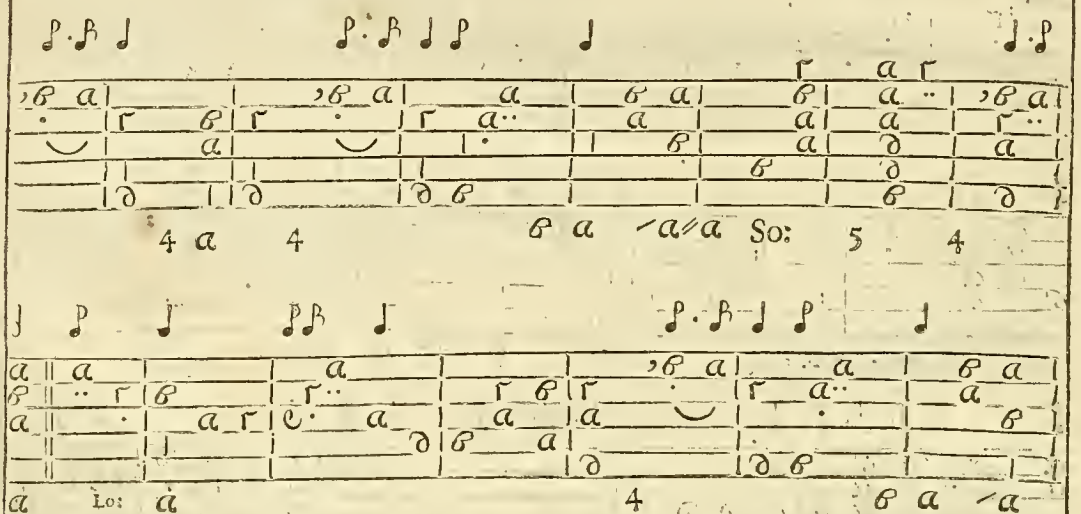
The 1st. is a Præludium.

Prælude.

Allmaine.



Galliard.



Coranto.



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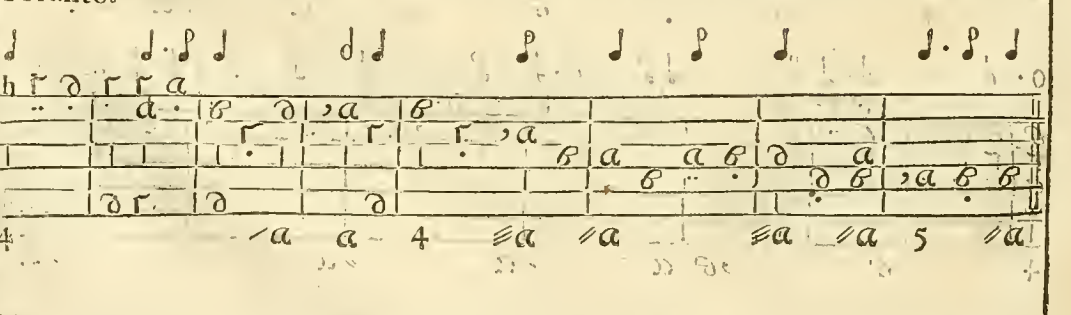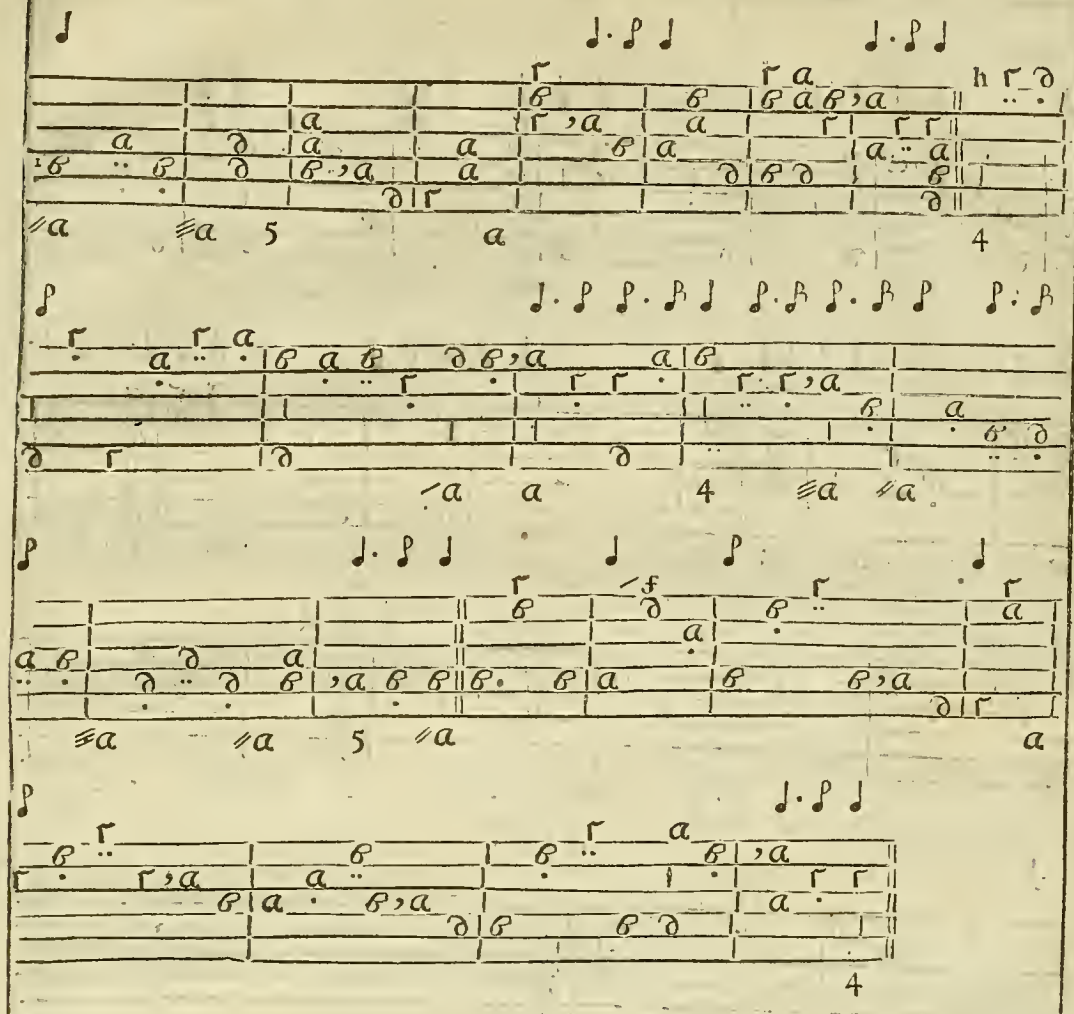

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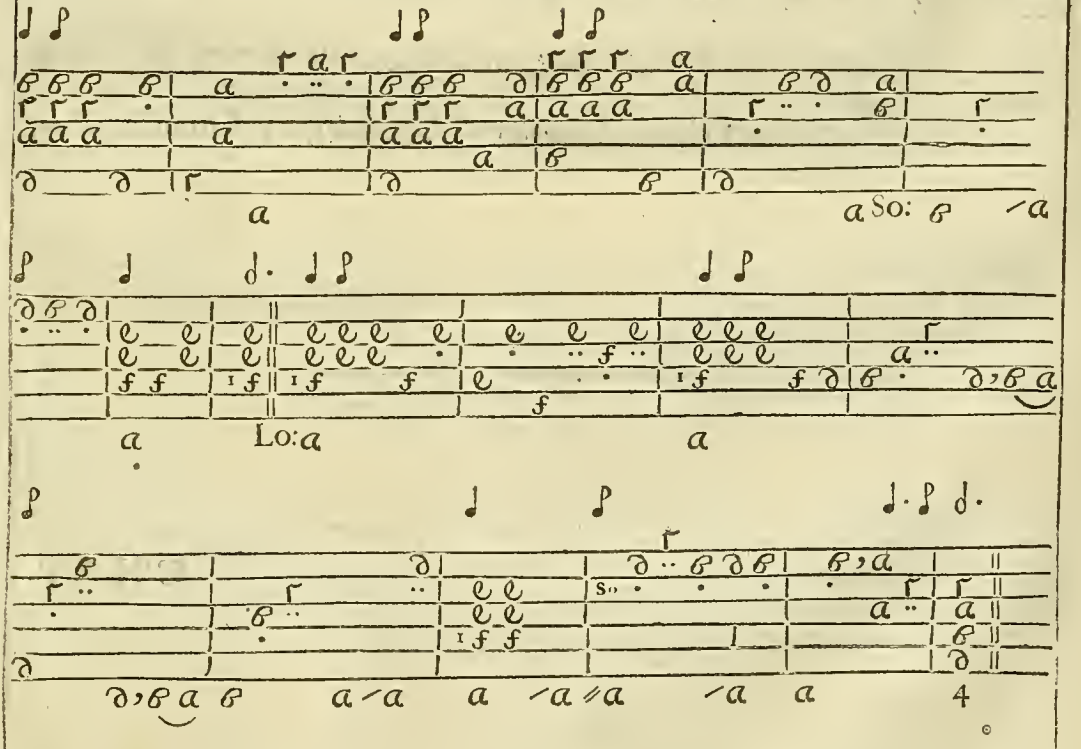
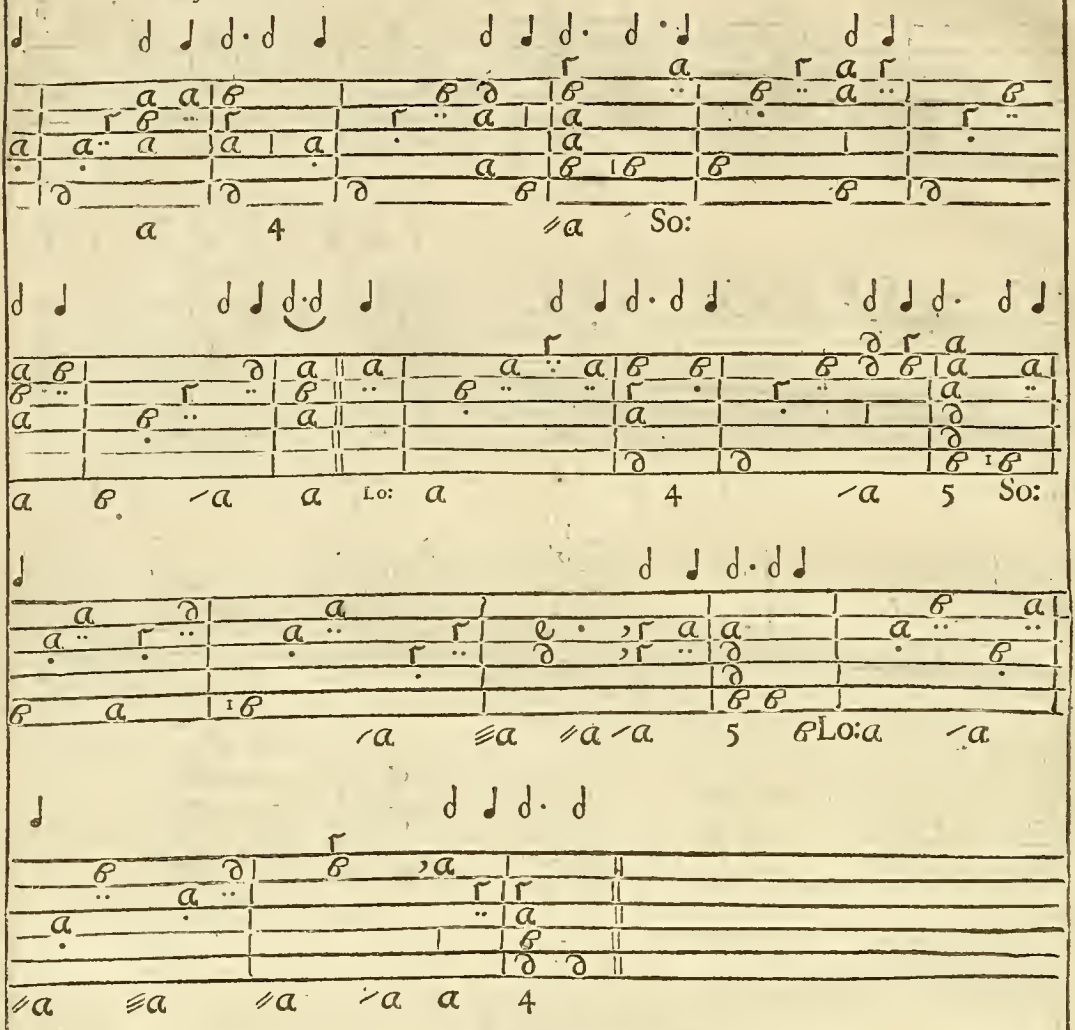

Tattle de Moy.

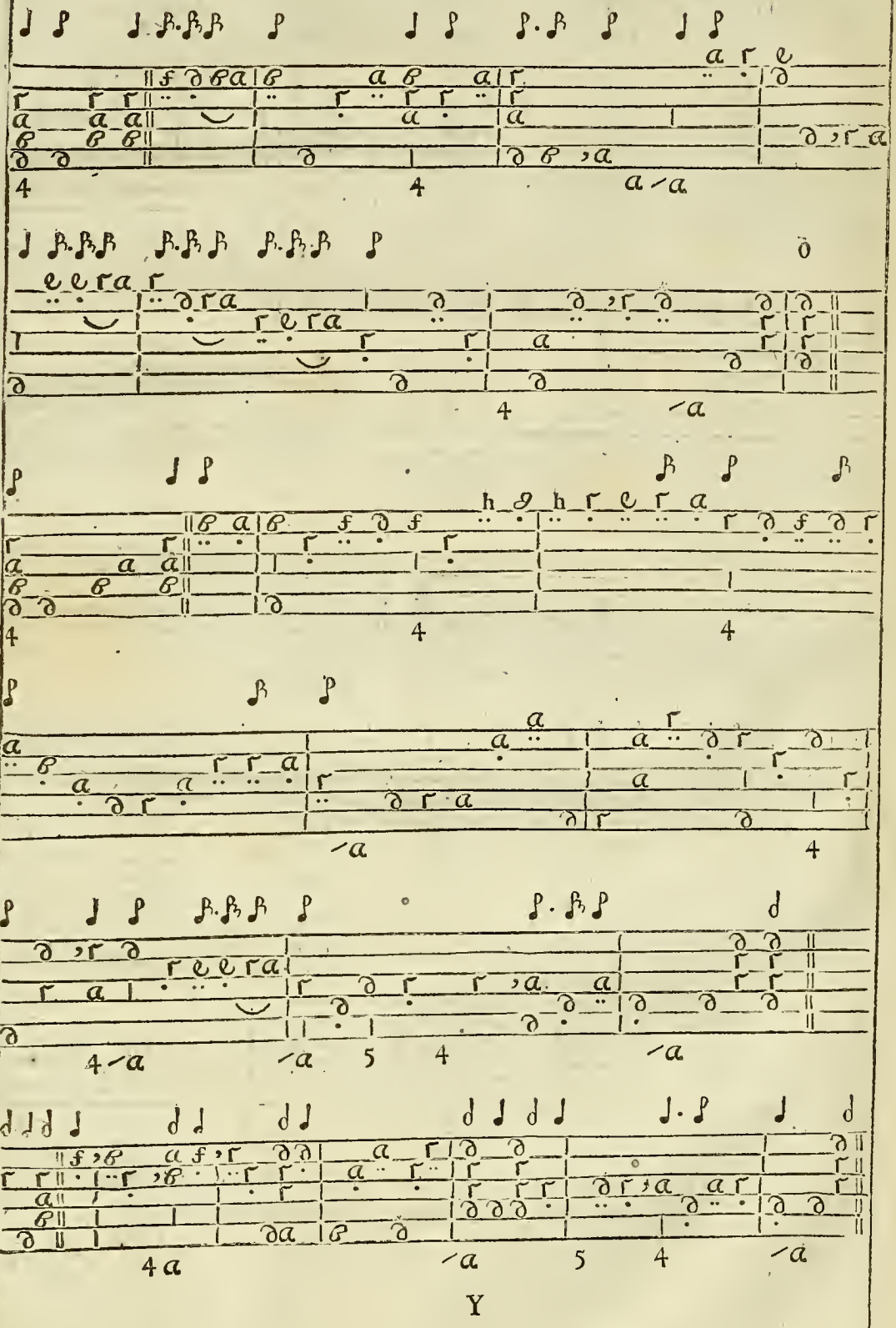
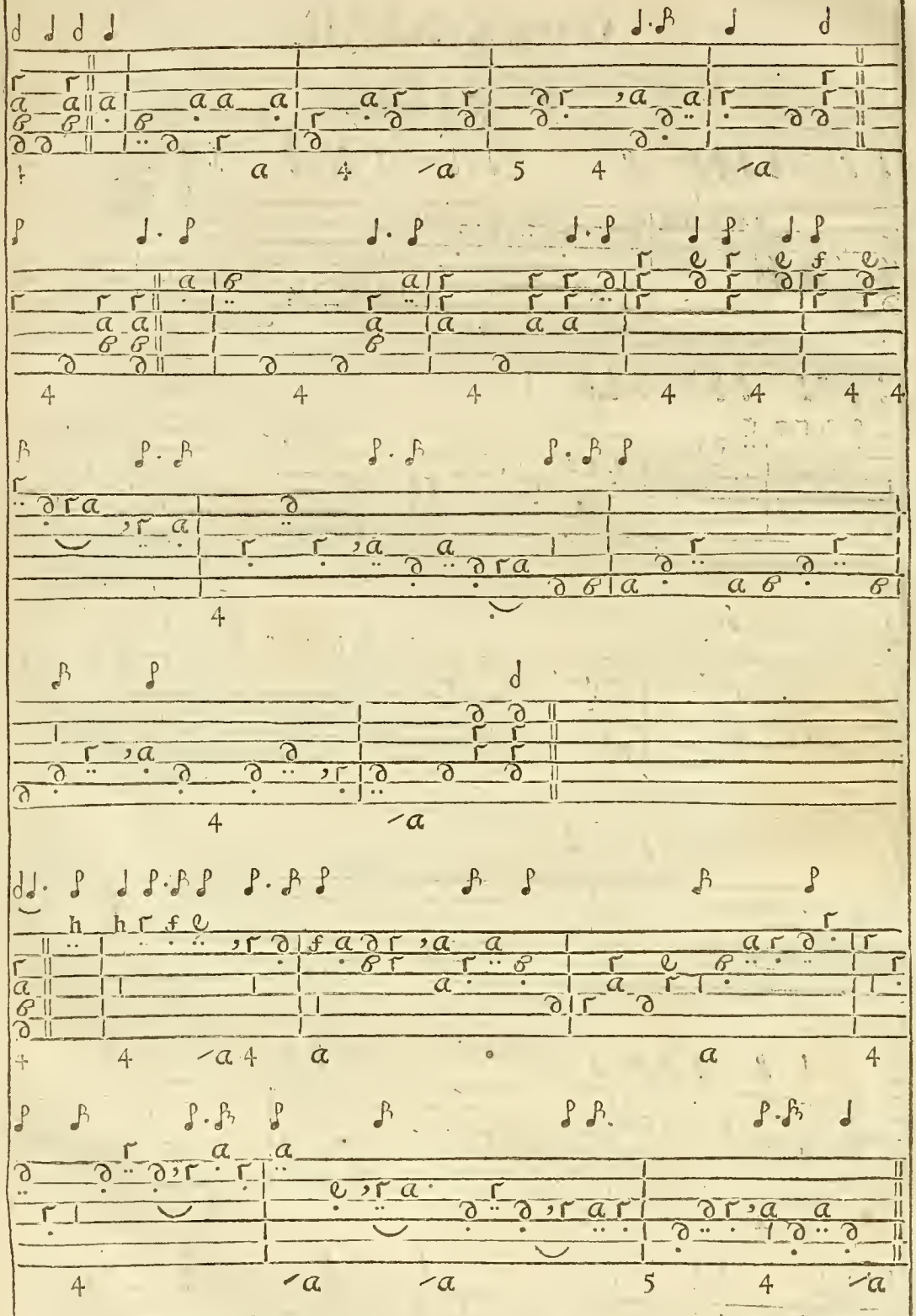


Here Ends the 4*th. Sett,* in *D-ſol-re.* The next ſhall be in *Gam-nt.*

And Here follows *Examples* of *Interludes,* to paſs from *D-ſol-re,* to *Gam-ut.*

CHAP.

CHAP. XXXII.

The 1st. Interlude.



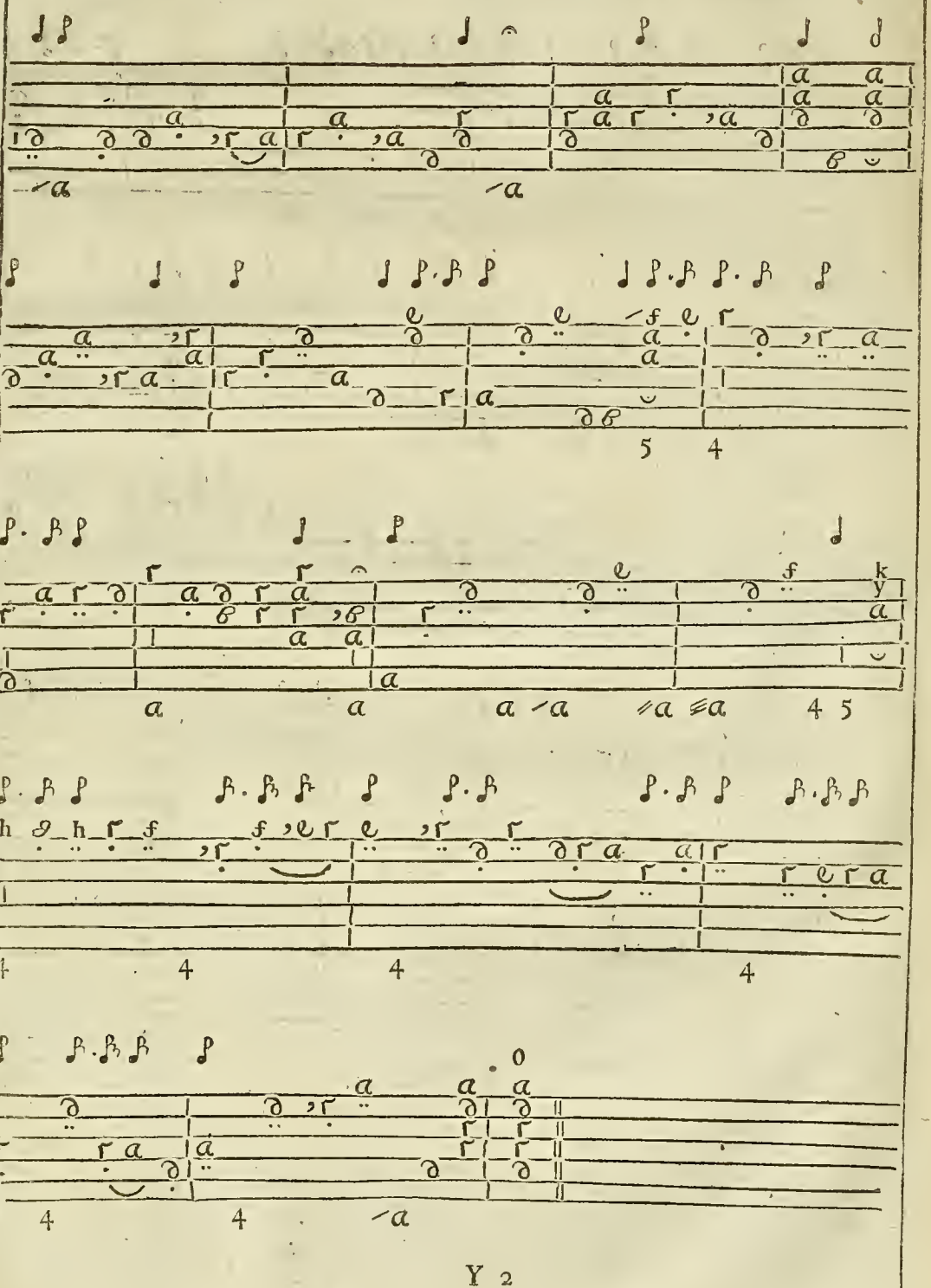
Here follows the 5*th. Sett.* The First being a *Prælude.*
But raise your *Ninth String* half a Note higher.

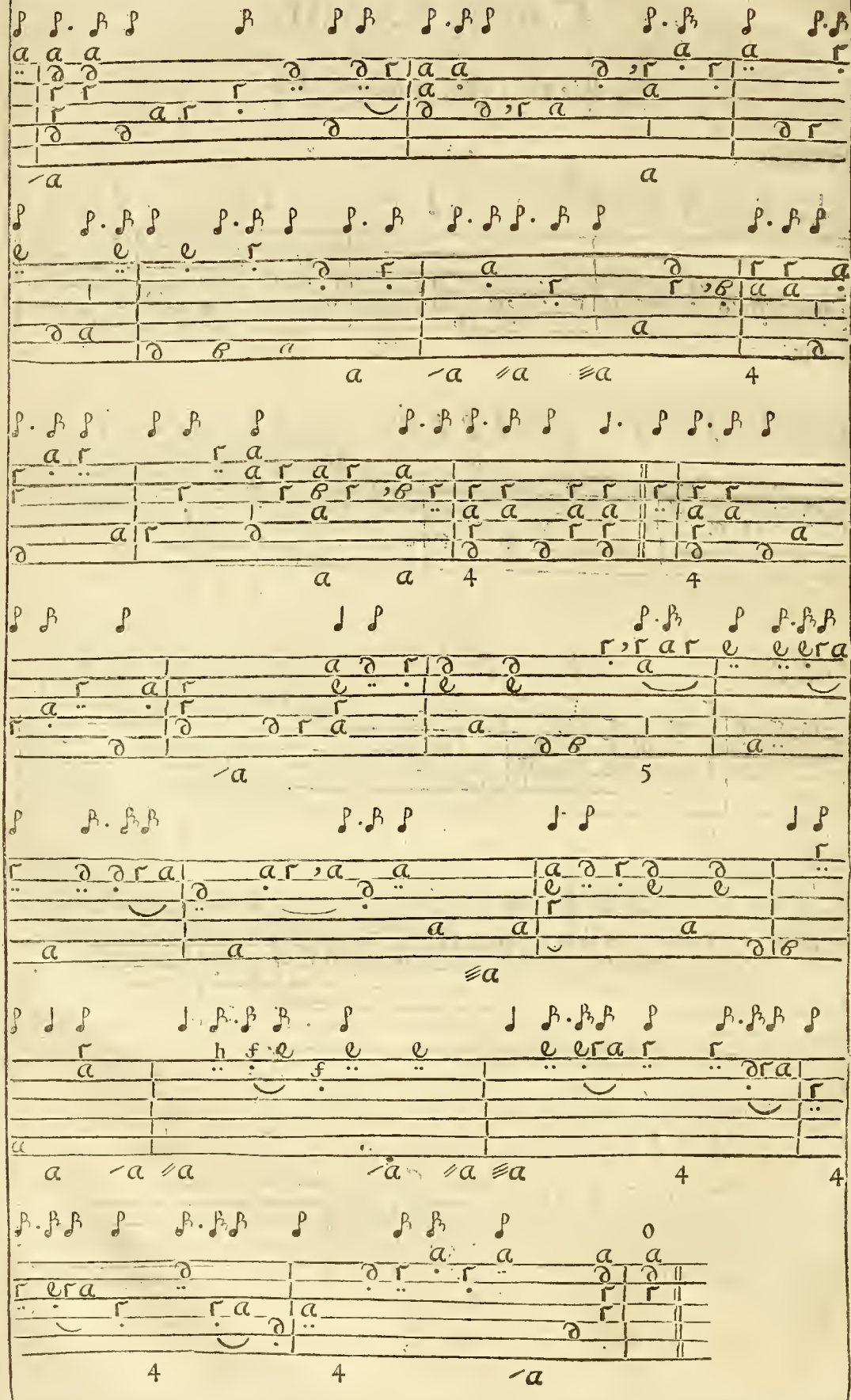
CHAP.

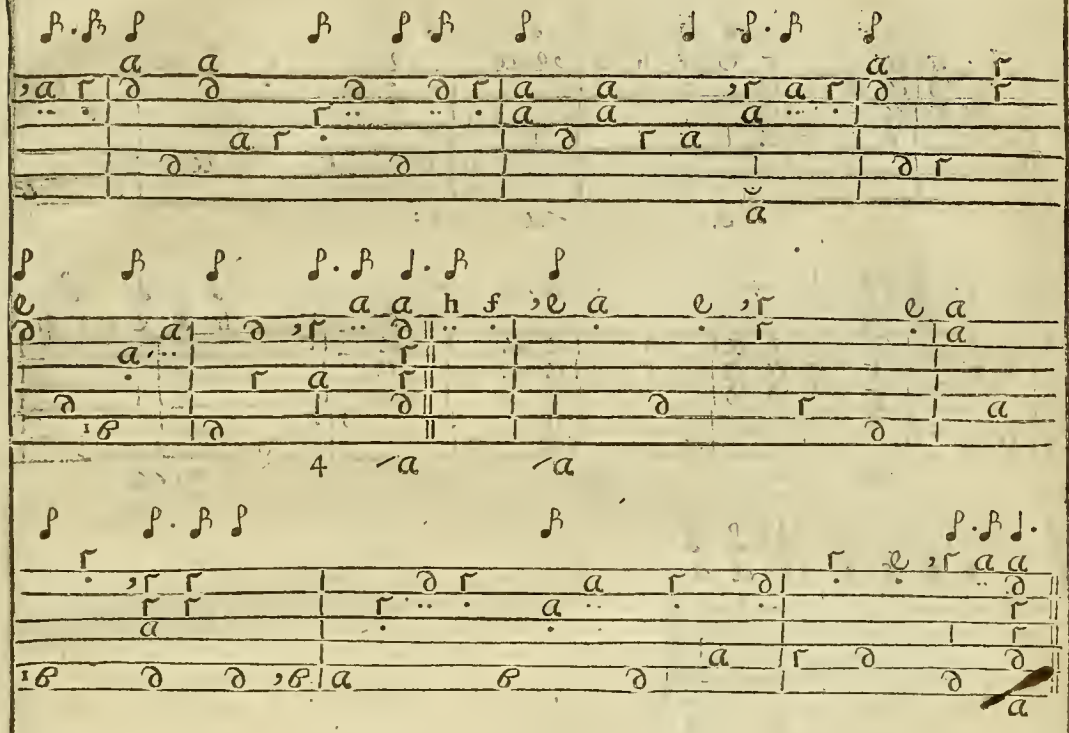
Chap. XXXIII.

The 1st, *Lesson of the* 5th. *Sett.*

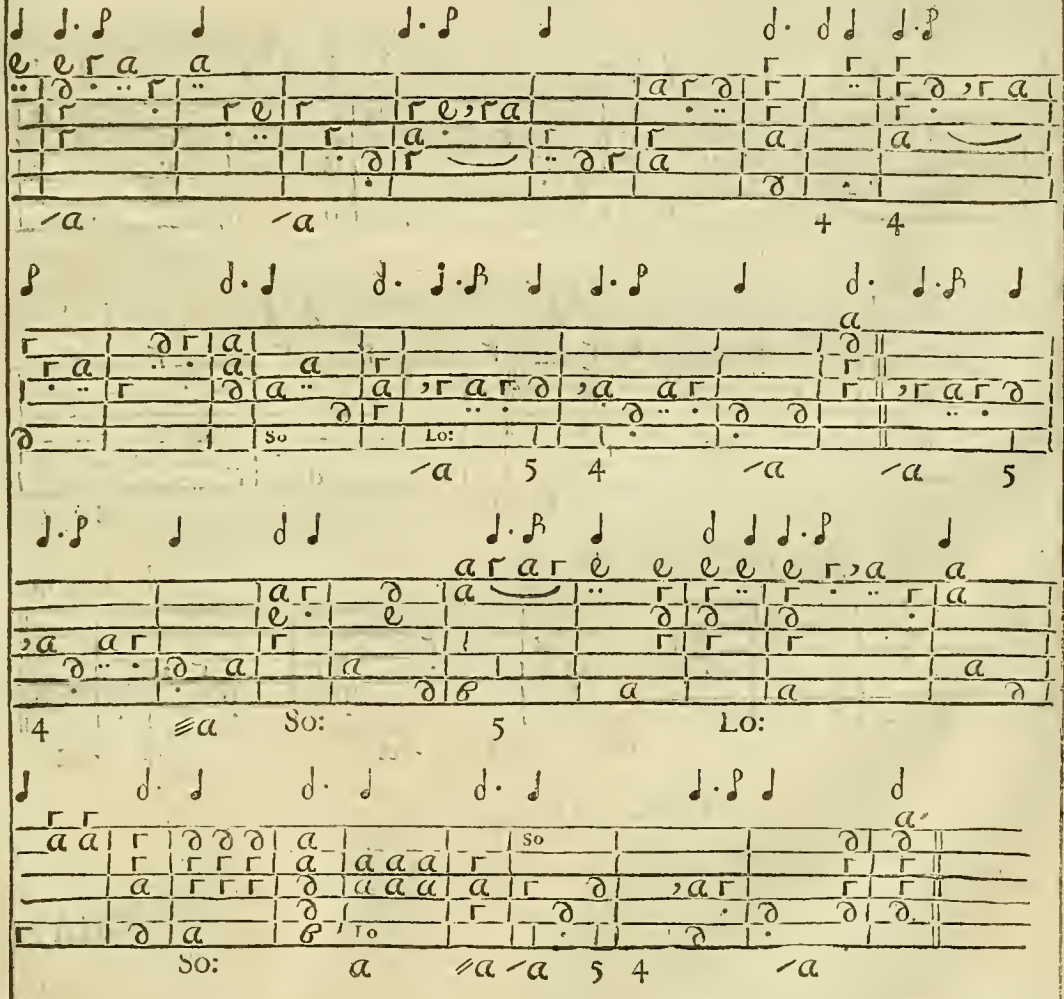
Prælude.

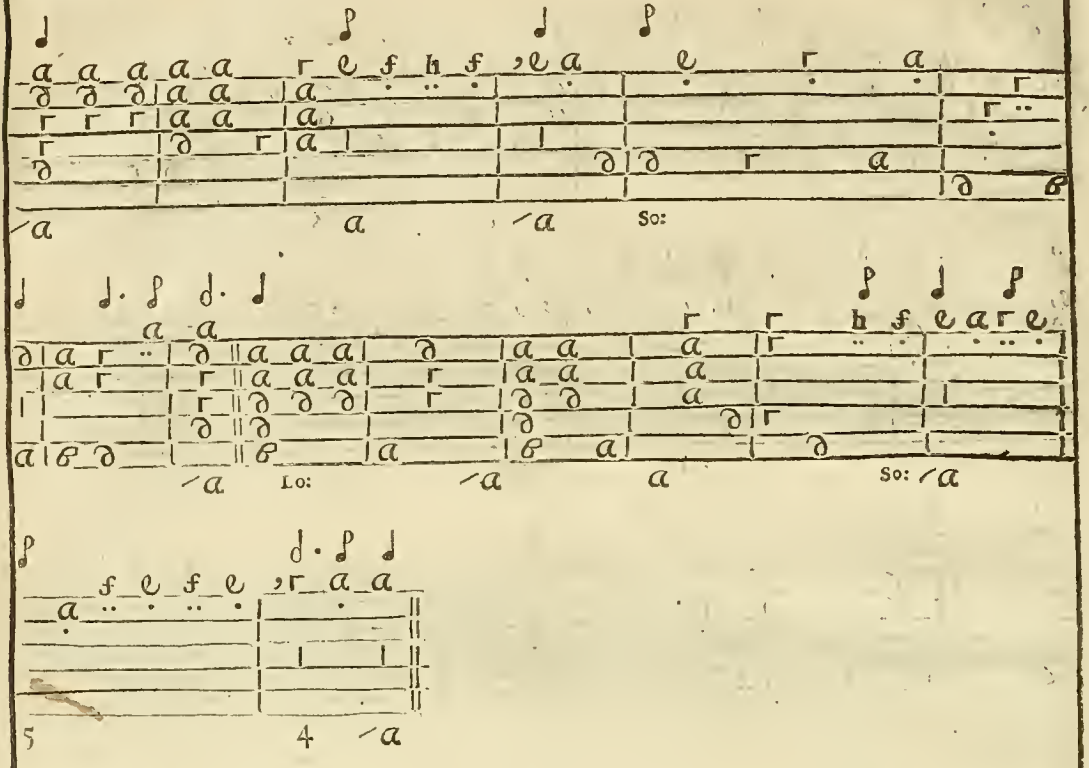
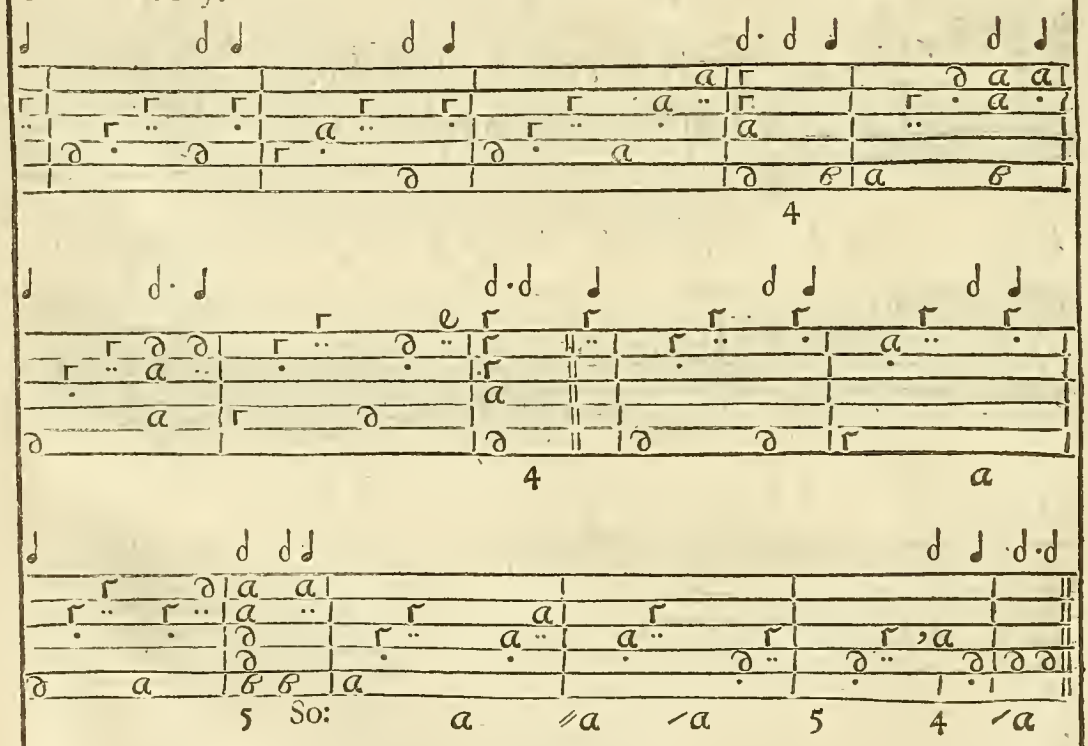


Allmaine.

Ayre.



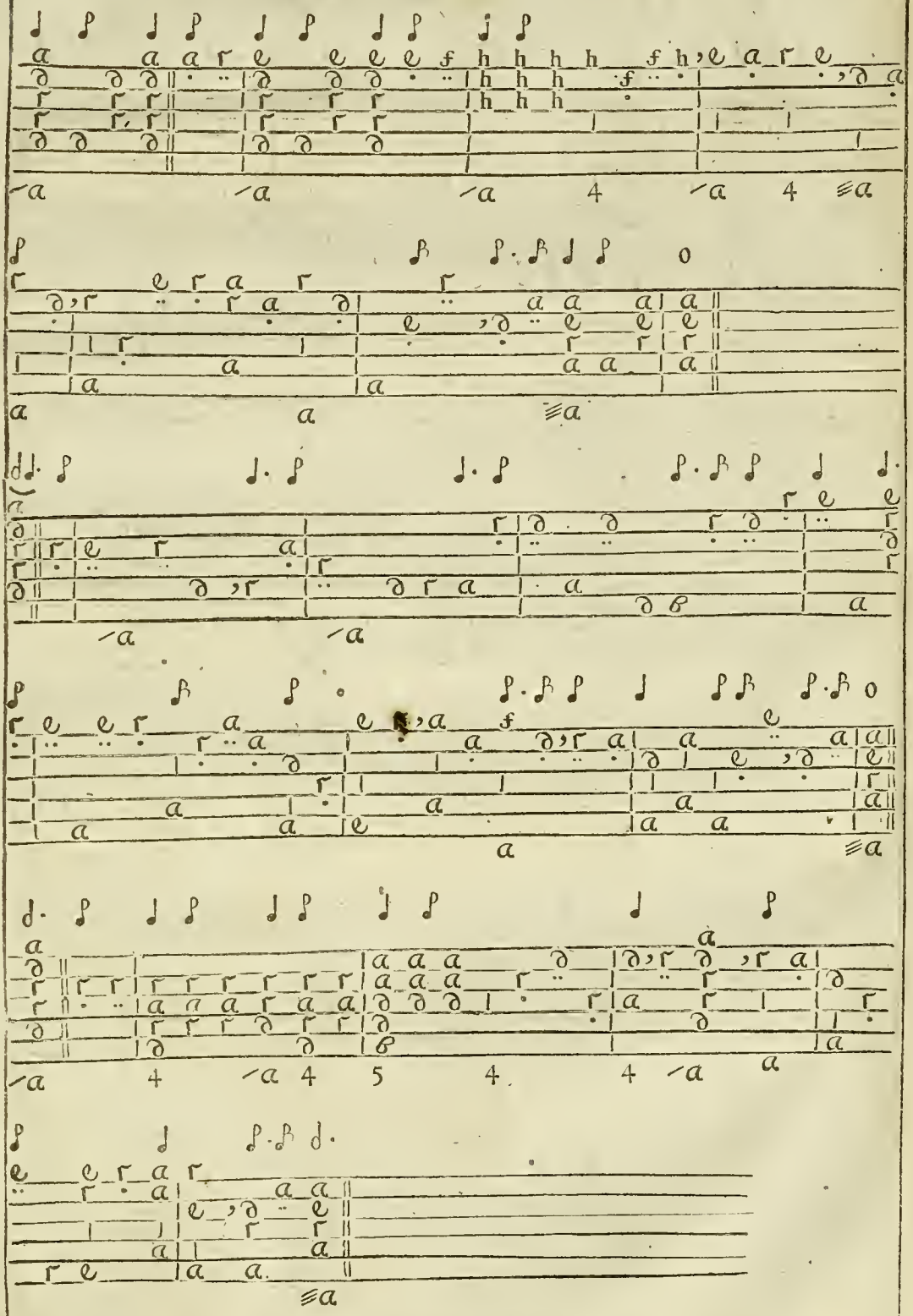
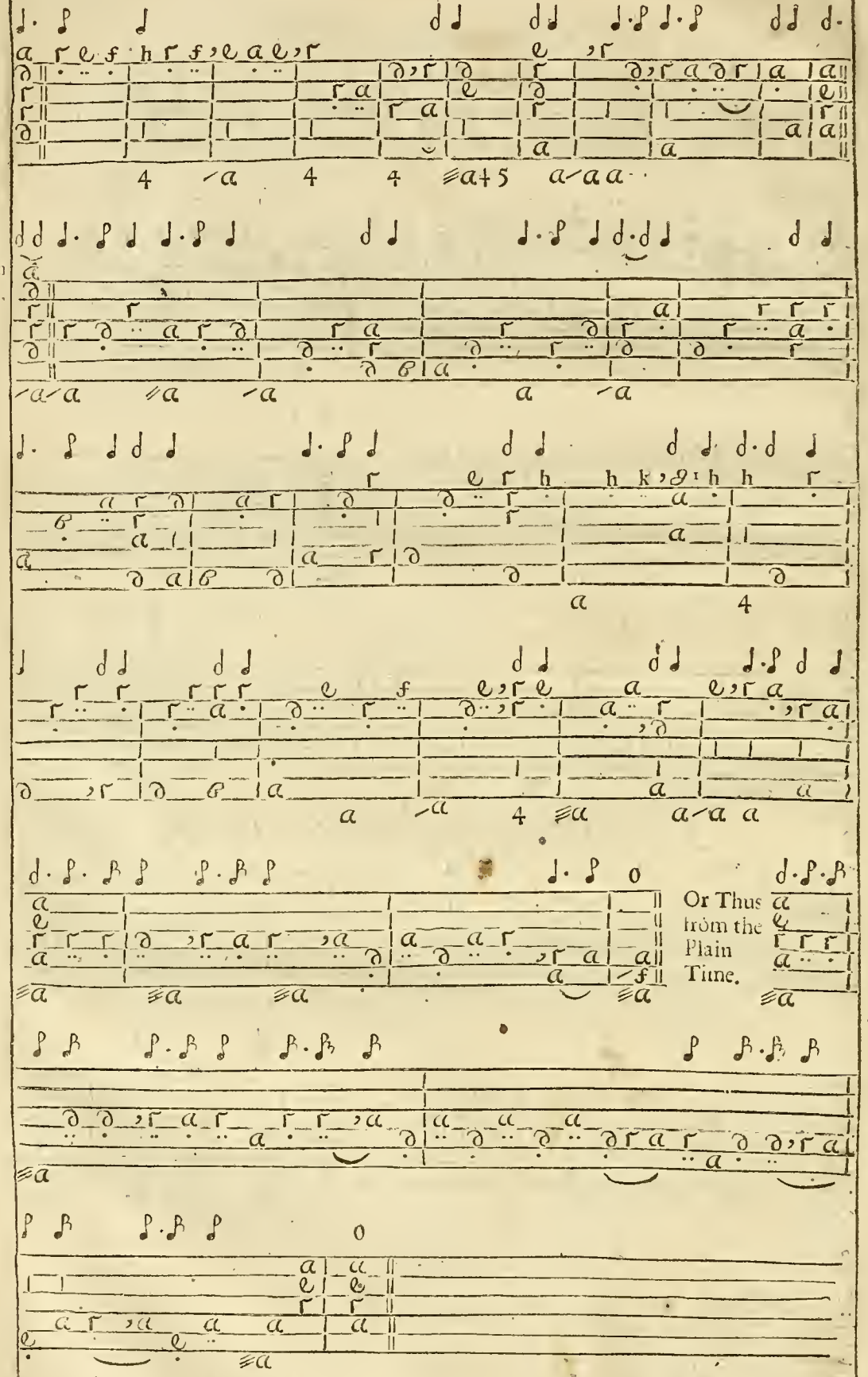
Coranto.



Seraband.

Tattle de Moy.

Here ends the 4*th. Sett.*

CHAP.

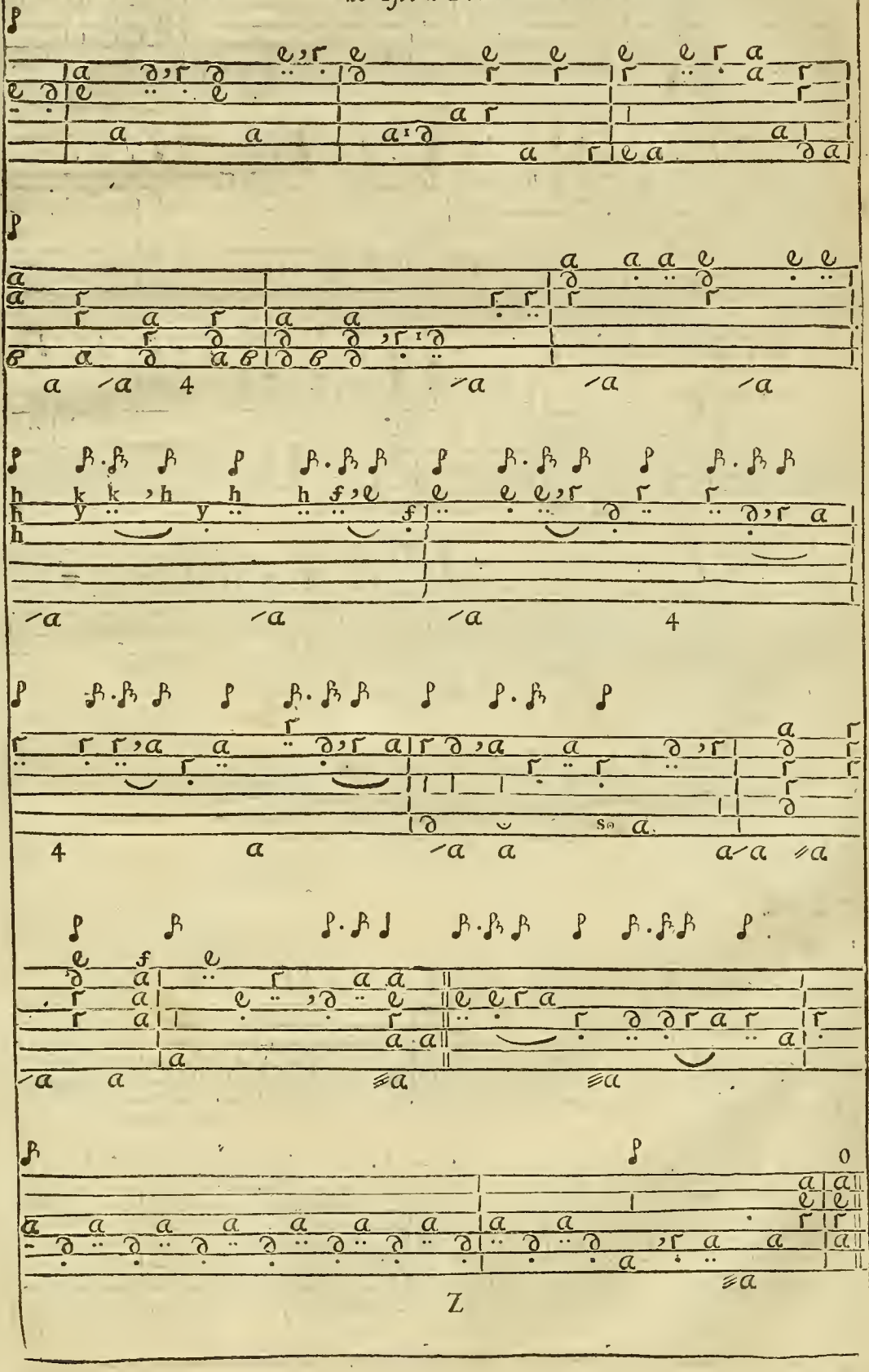
CHAP. XXXIV.

Here begins the *Interludes* to the *6th. Sett*, which shall be in *E-la-mi Key*, to show the way from *Gam-ut-Key*, to It.



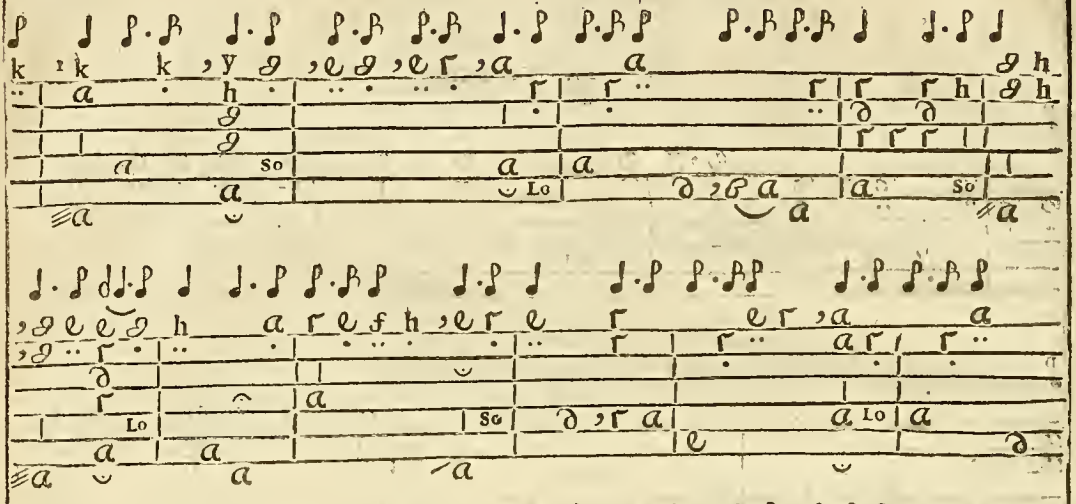
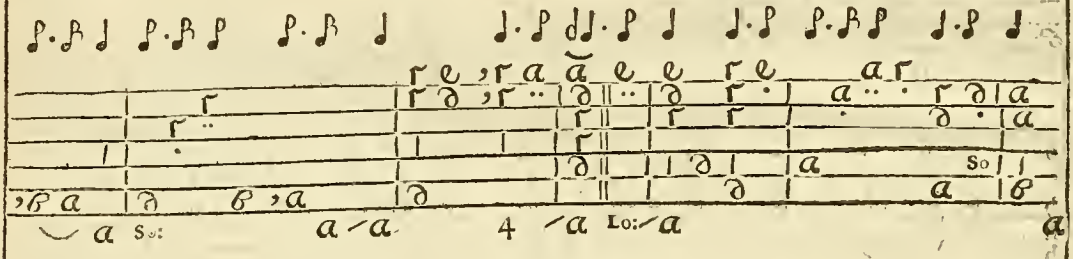
The *Sett* follows, the first being a *Prælude.*

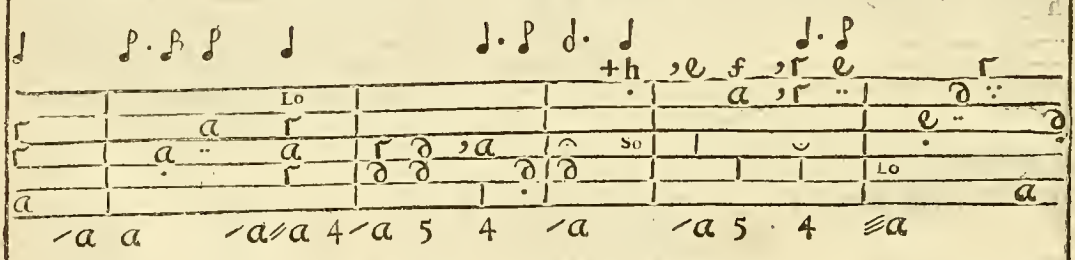
CHAP. XXXV.

The 1st. a Prælude.

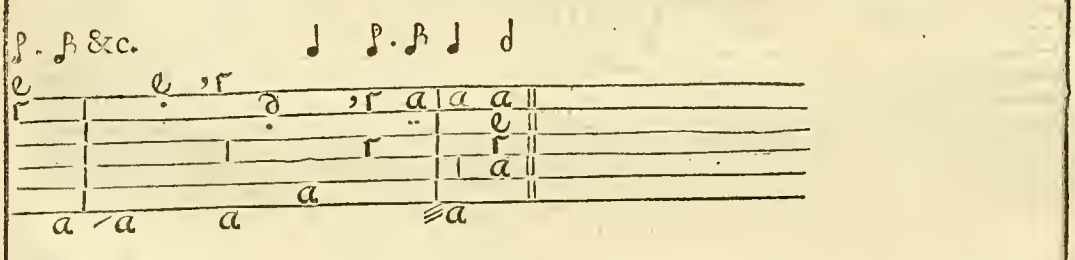


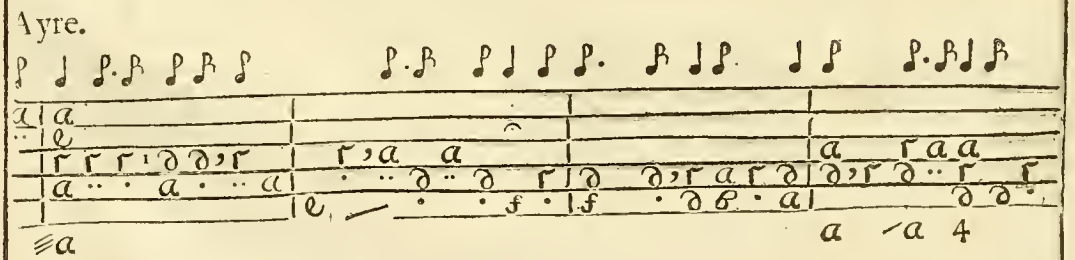
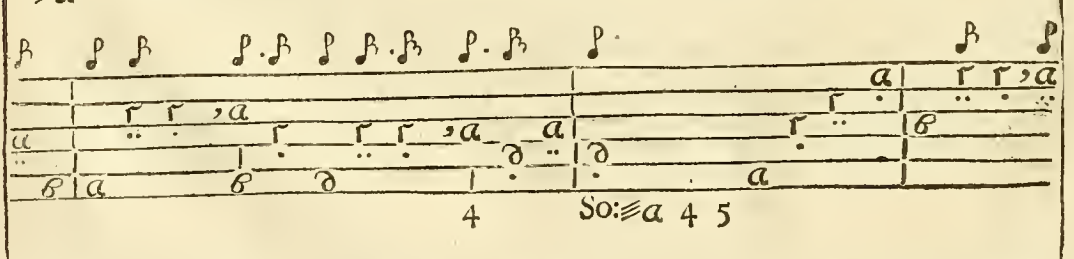
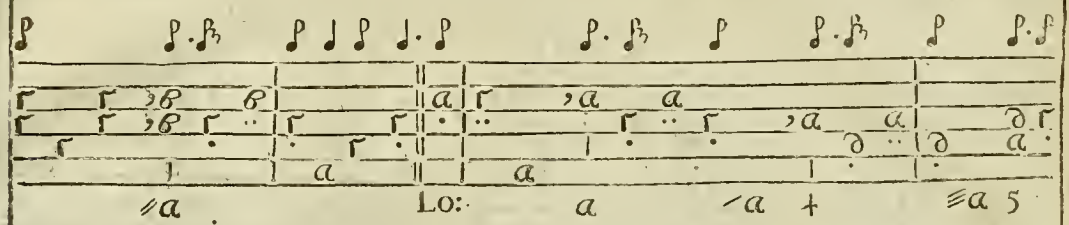
Allmaine.

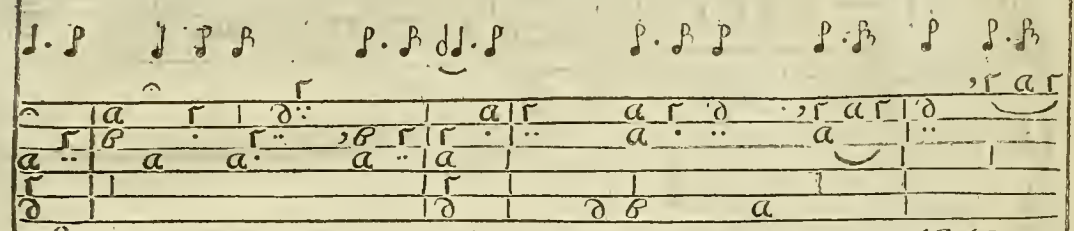


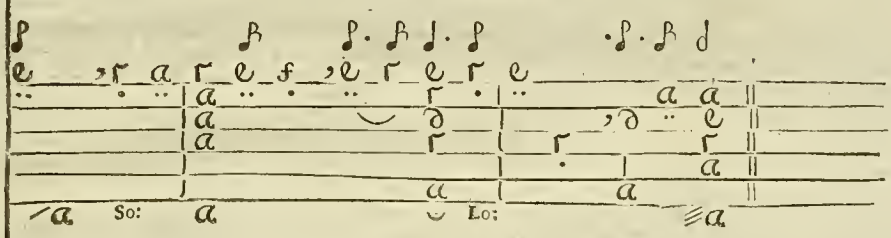


&c.

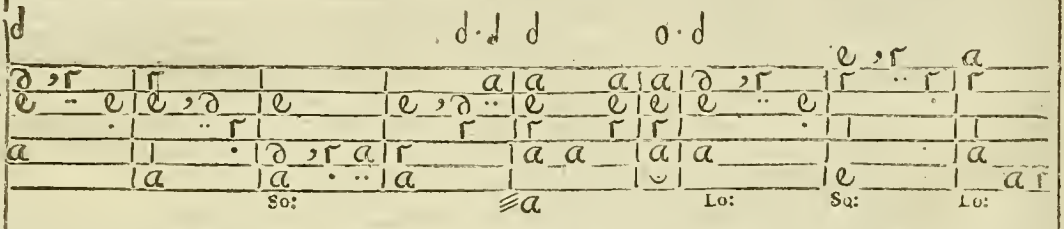


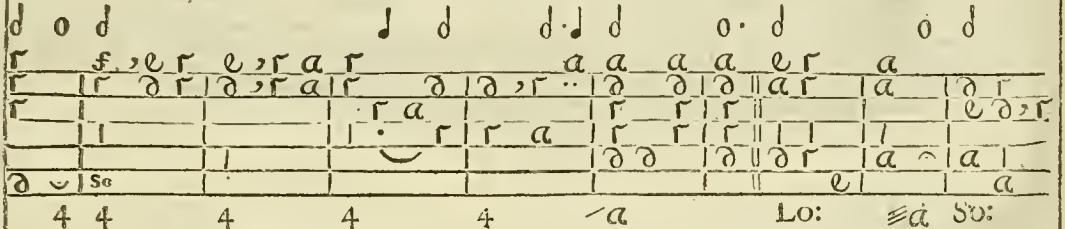
Ayre.



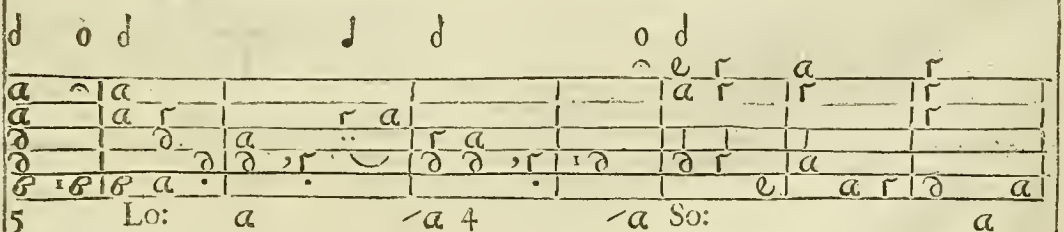




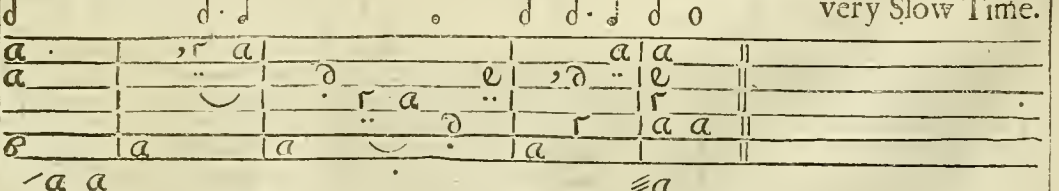
Galliard.



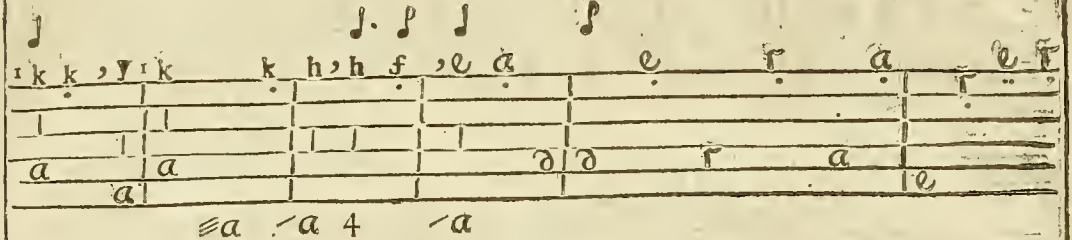


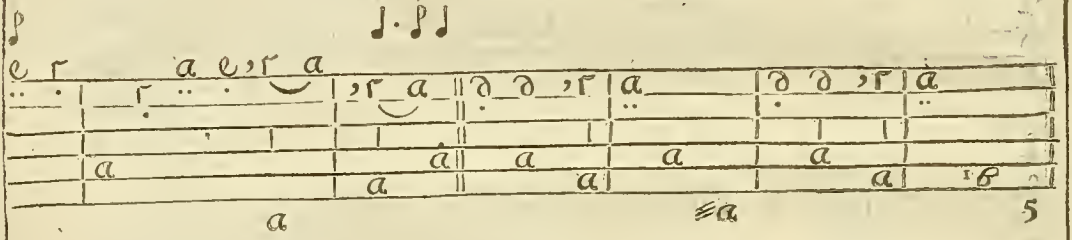


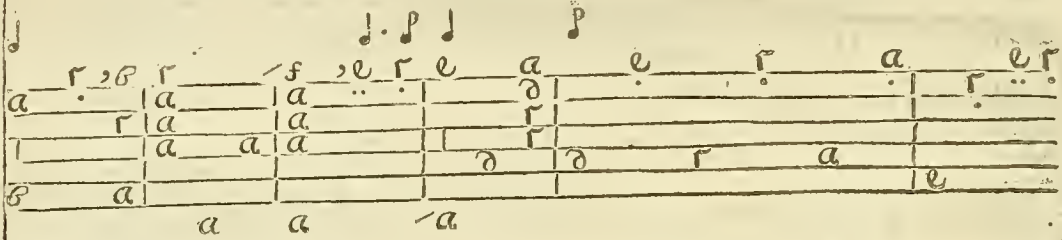
Play This Lesson very Slow Time.

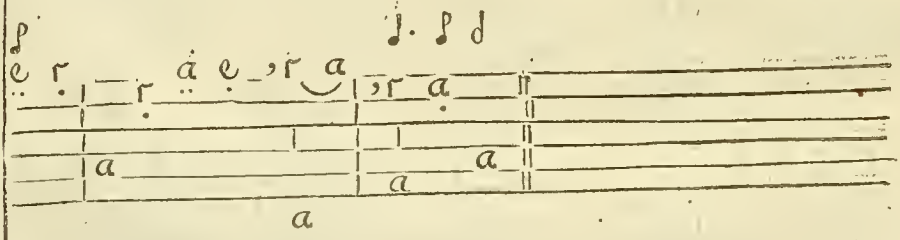


Seraband.

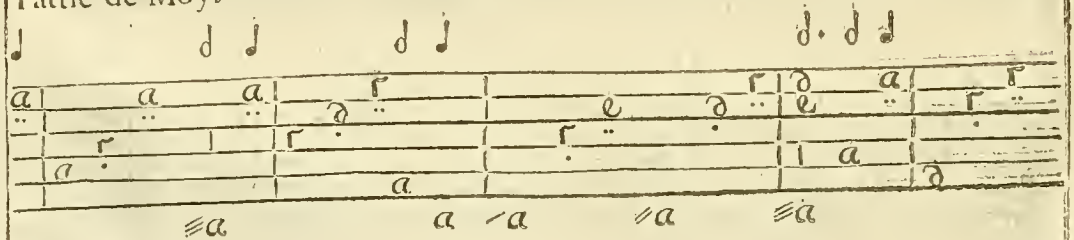


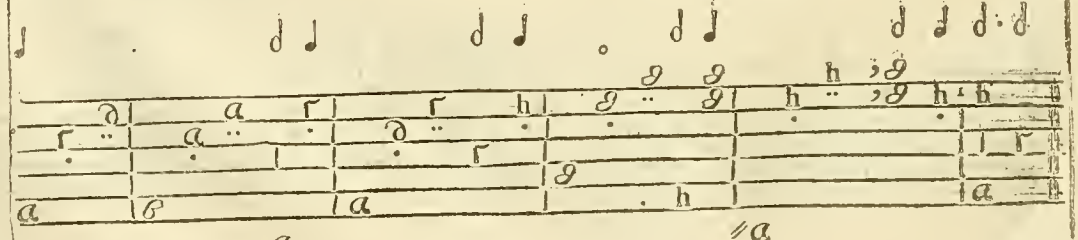
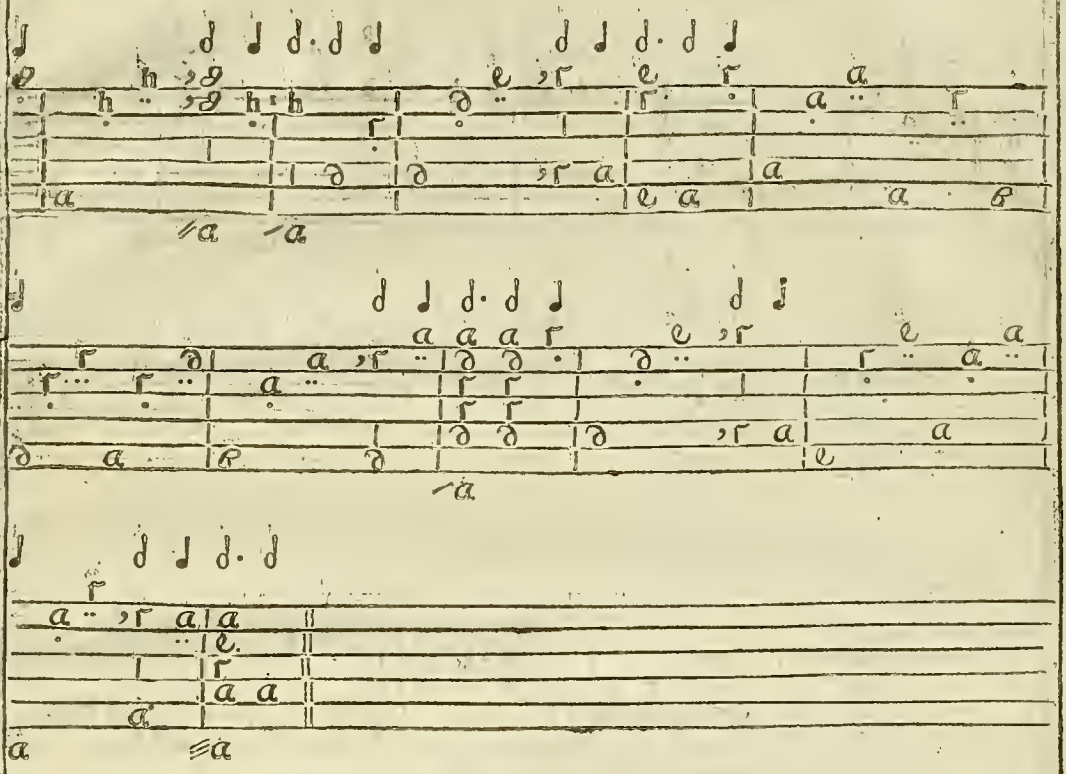






Tattle de Moy.



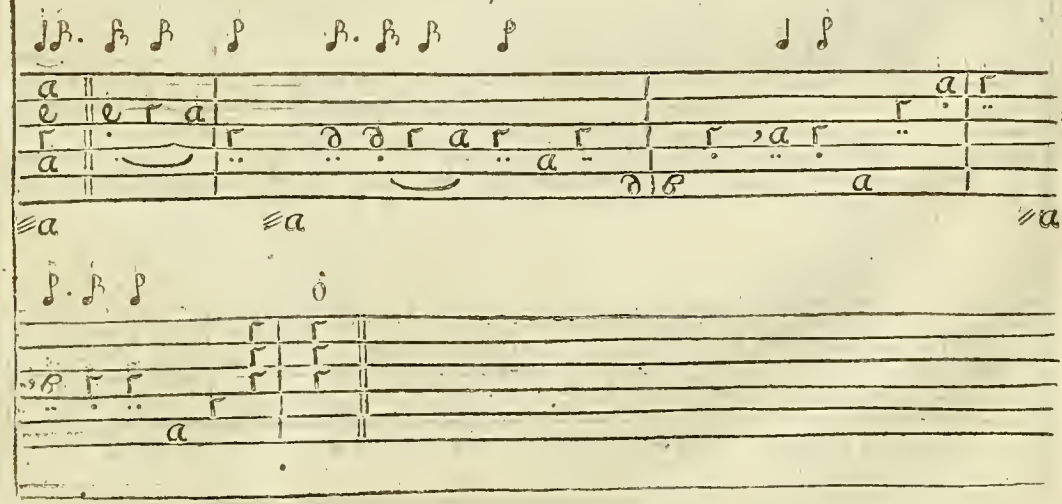


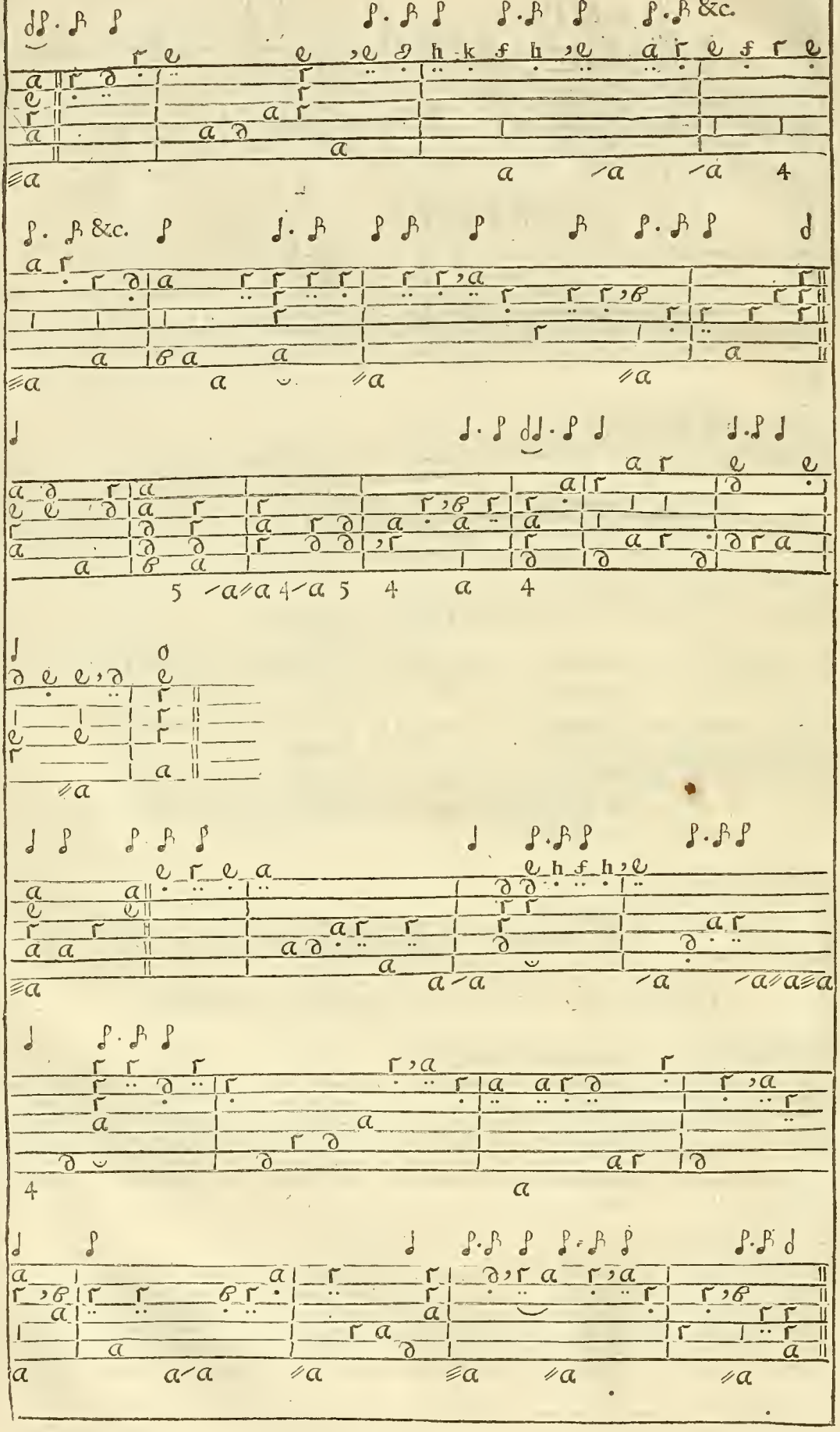
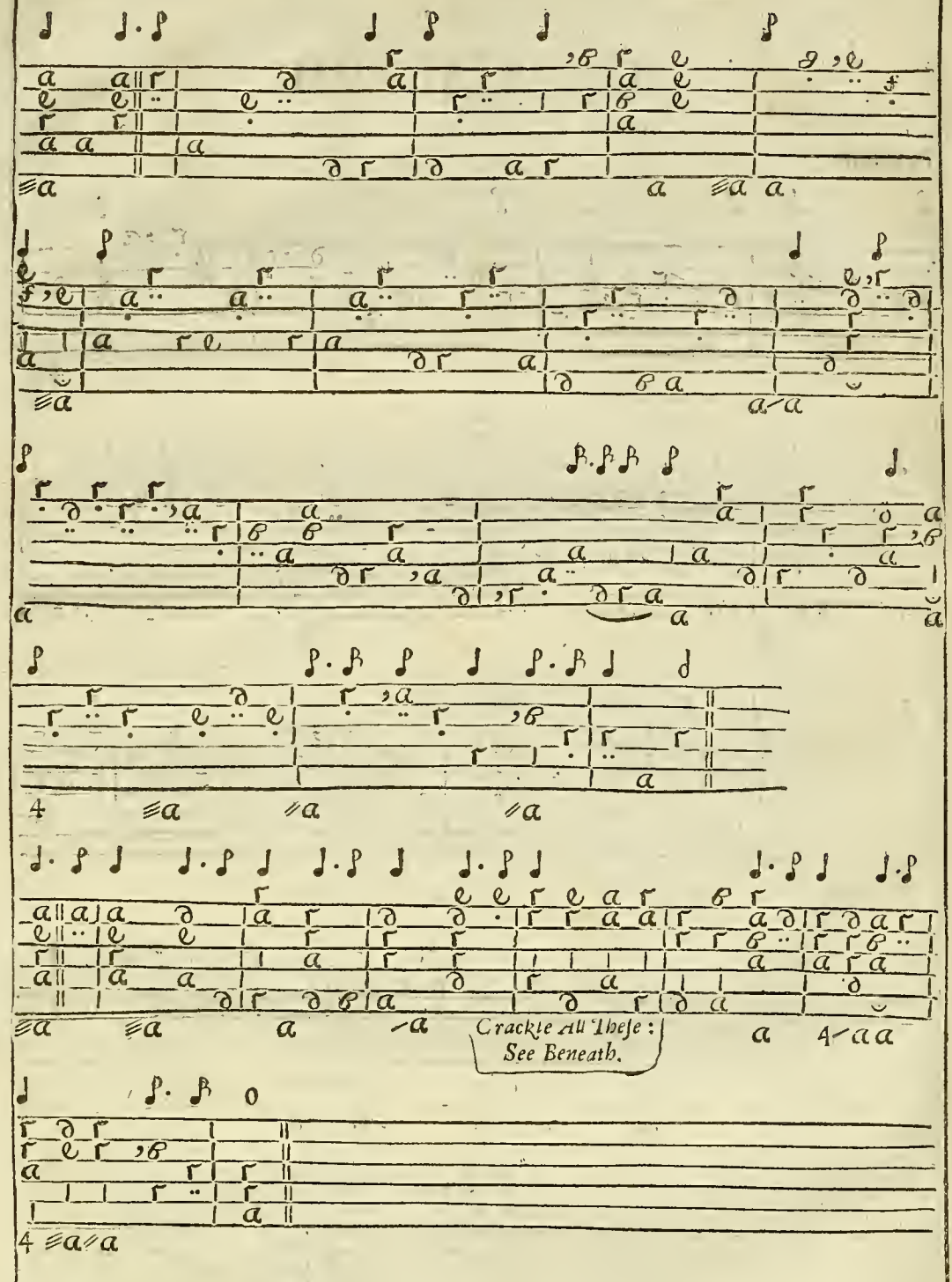
The End of the *5th. Sett.*

And now shall follow a *Sett* in *B-mi-Key, Natural*; which I never yet see set upon the *Lute*. It being a *Key*, (as some say) very *Unapt*, and *Improper* to *Compose* any thing in: Yet because you shall see the *Bravery*, both of the *Instrument*; as also of This *Flat Tuning*, I will set down a *Sett* of *Lessons* in It; as I have done in the rest of the *Keys*: And first *Usher* you into It with some *Interludes*, here following.

Chap. XXXVI.

Here begins the Interludes to the 7th. Sett, in B-mi-Key.




2d
3d
4th

To *Crackle* such 3 *Part-Stops*, (as aboveſaid) is only to *divide each Stop*, with your *Thumb*, and 2 *Fingers*; ſo as not to *looſe Time*; But give *each Crochet* Its *due Quantity*; And to add *Prittineſs*; Cauſe Them to *Sobb*, by *Slacking your Stopping Hand*, ſo ſoon as They are *Struck*; yet not to *unſtop Them*, but only ſo much as may *Dead the Sound* on a ſudden. This gives Great Pleaſure in ſuch Caſes.

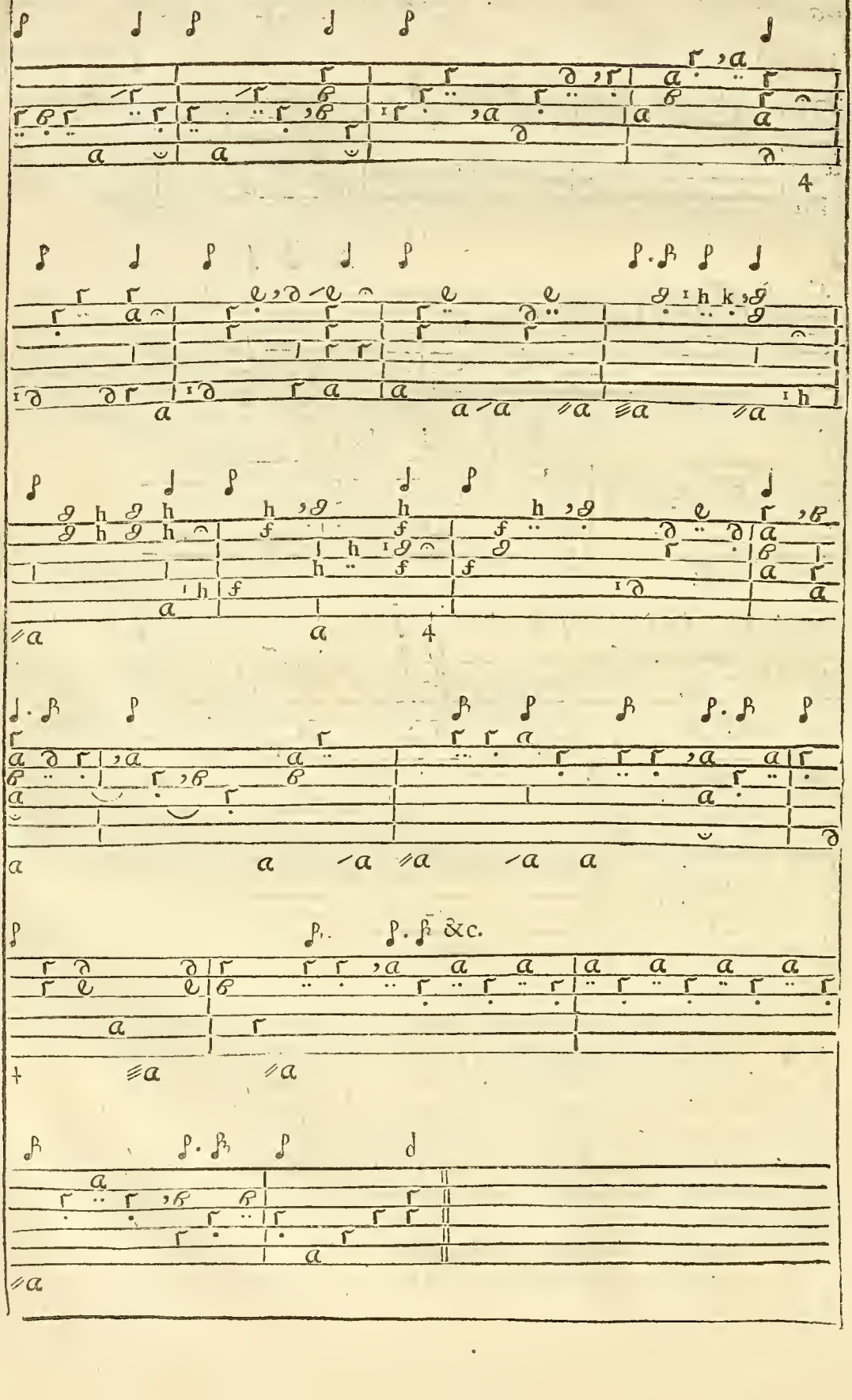
Tune up the 9*th*. *String Half a Note* to all *This Sett*; and alſo to the *Interludes*.

And put down the 12*th*. *Half a Note*.

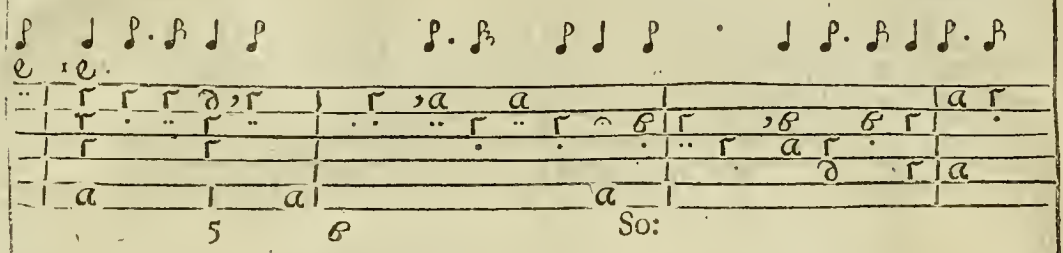
Here Ends the *Interludes*. The *Sett* follows in *B-mi-Key*.

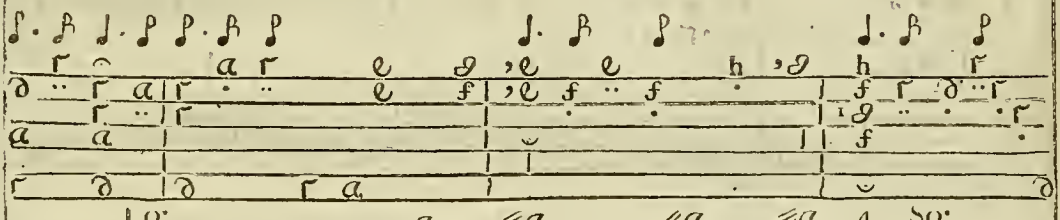
CHAP. XXXVII.

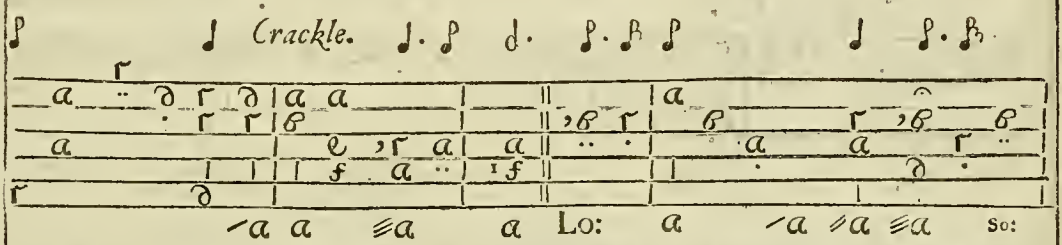
Prælude.

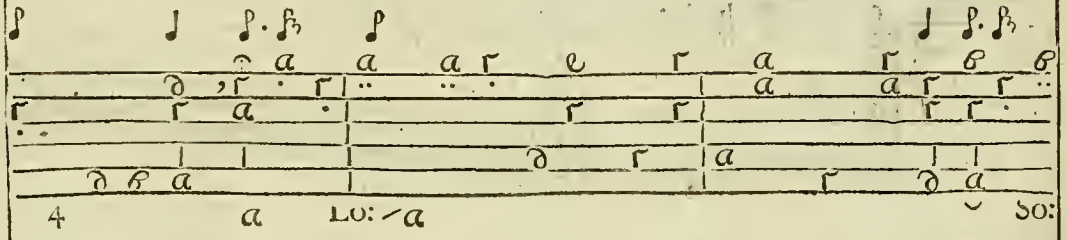


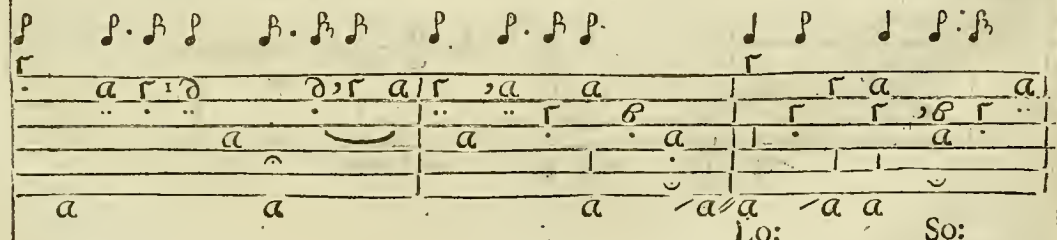
Allmaine.

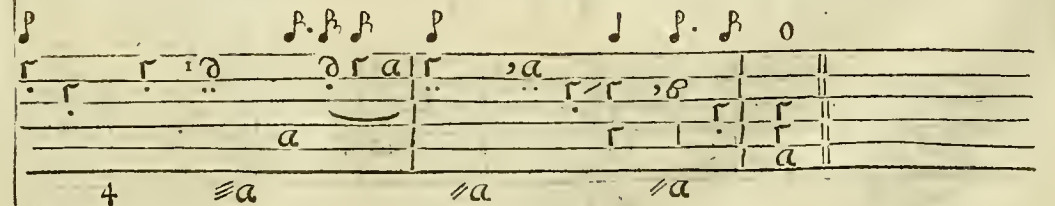


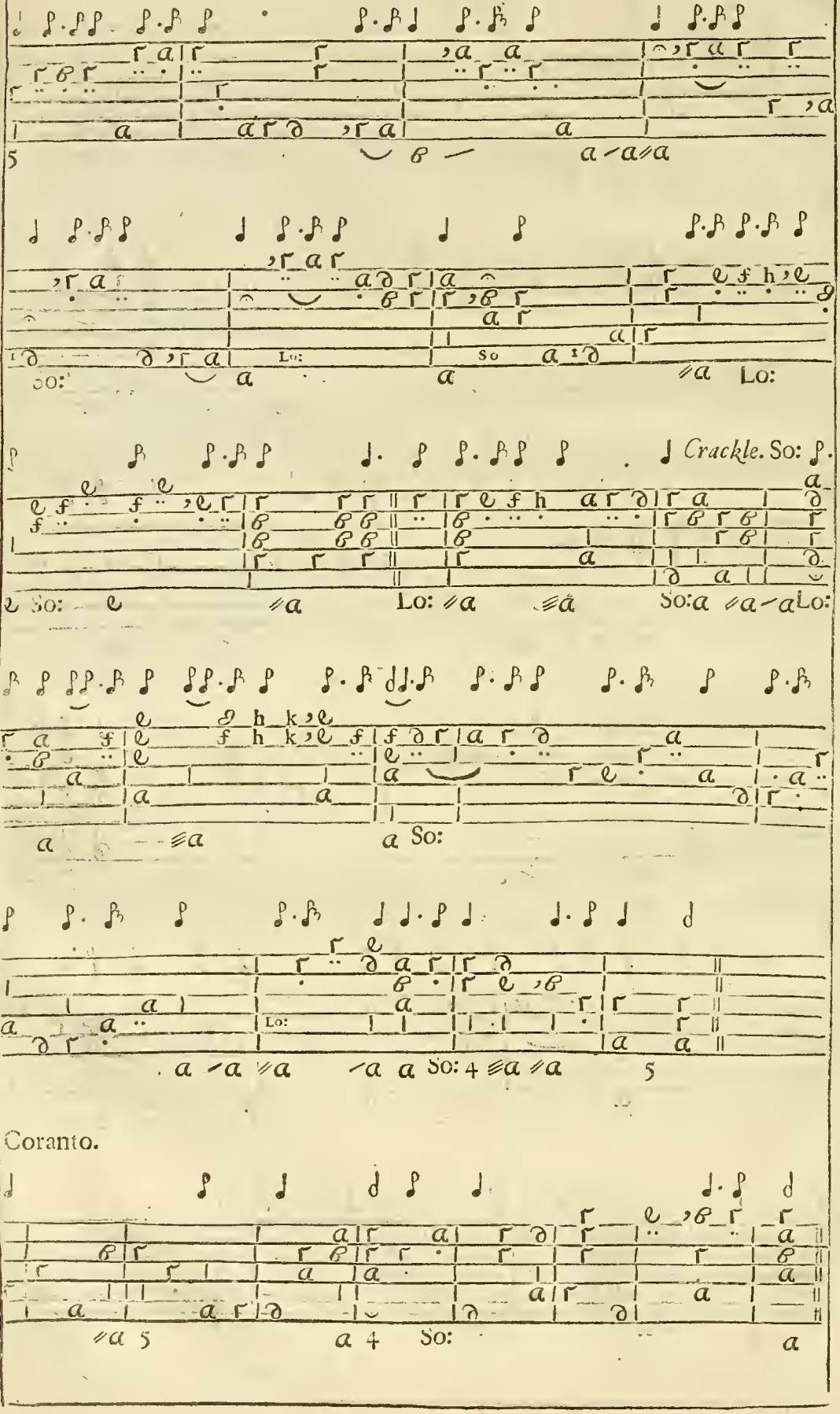


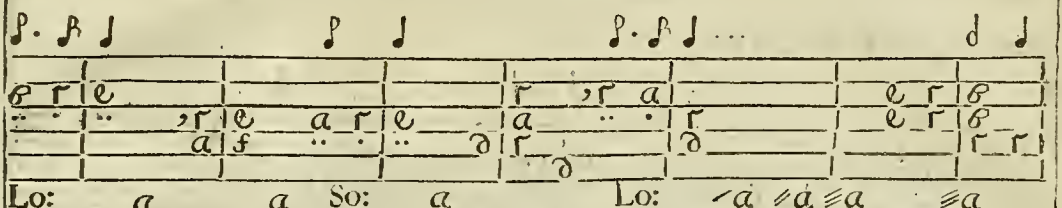


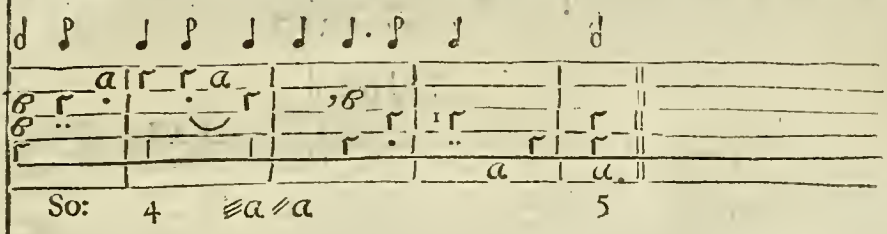




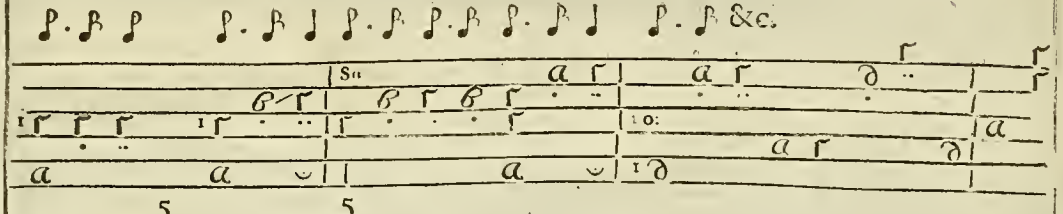


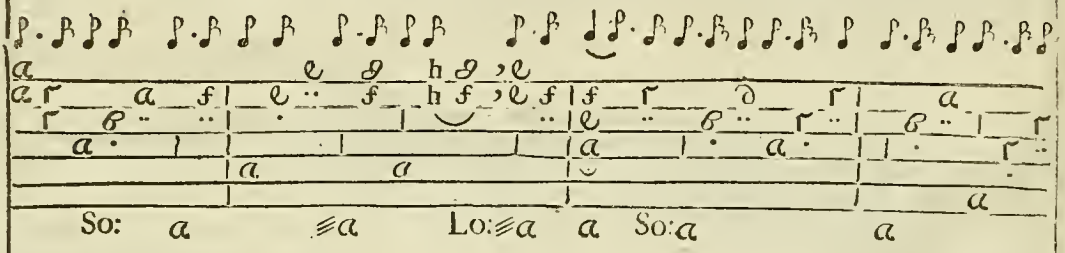
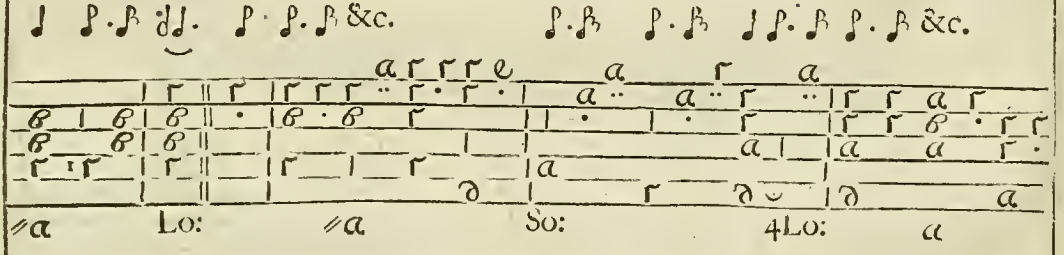
Allmaine.

Coranto.

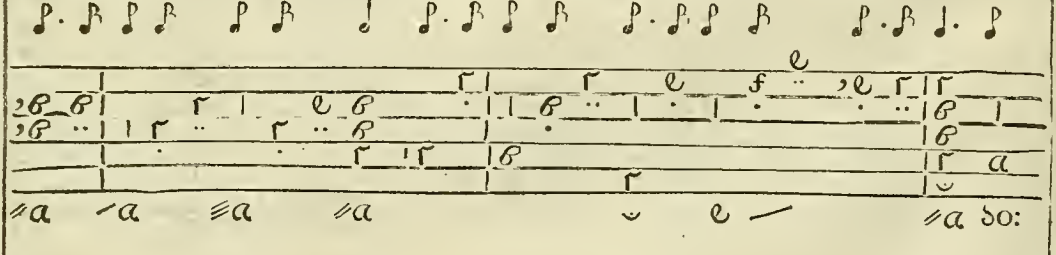


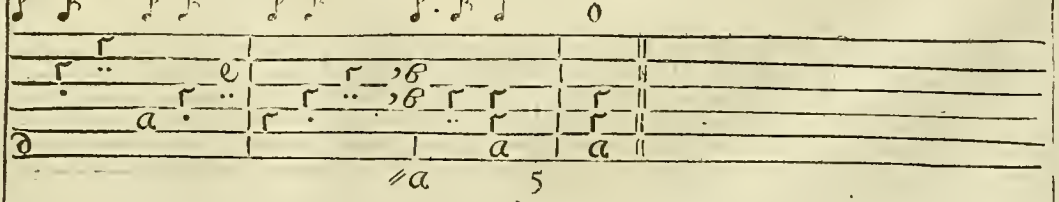


Ayre.

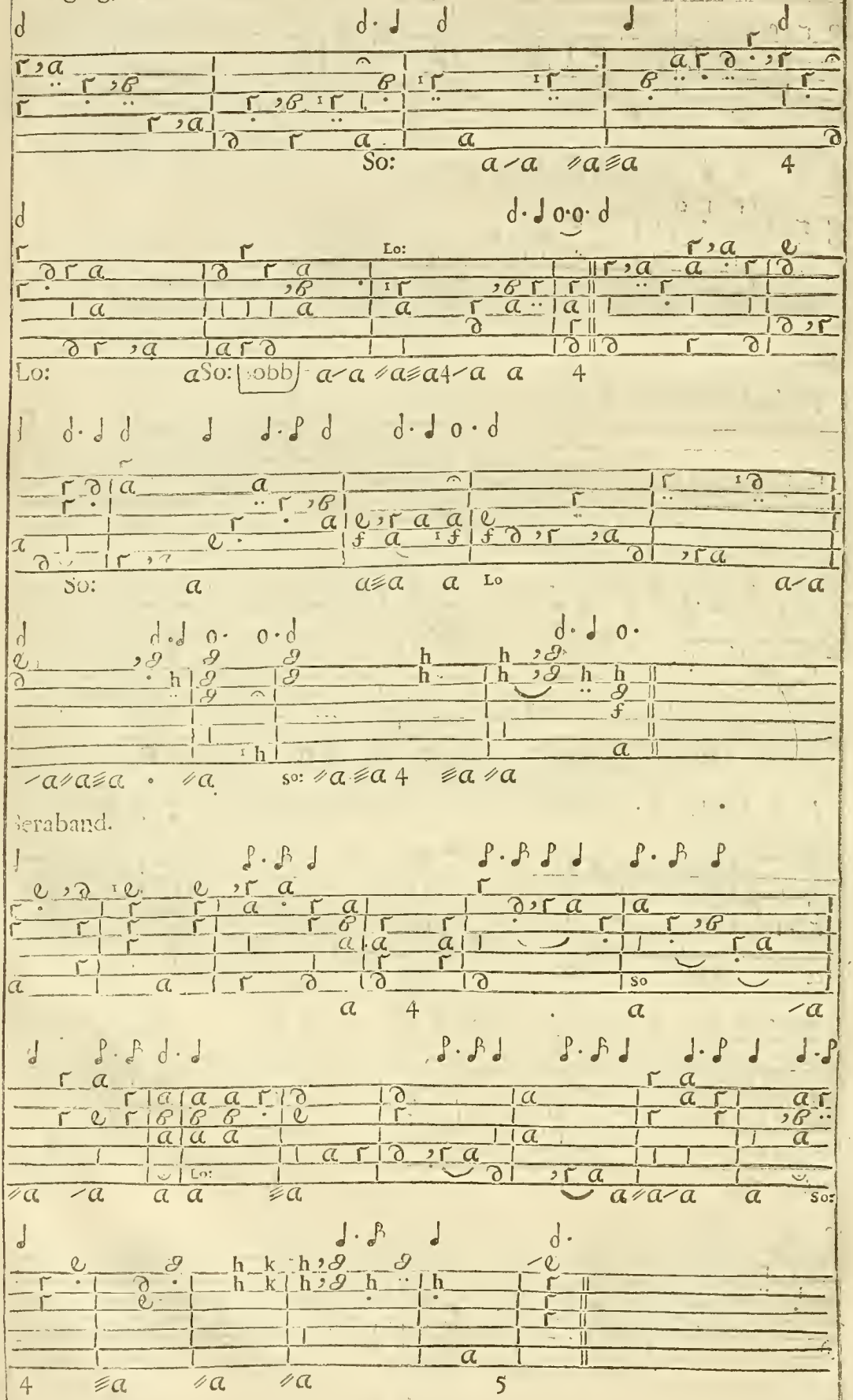






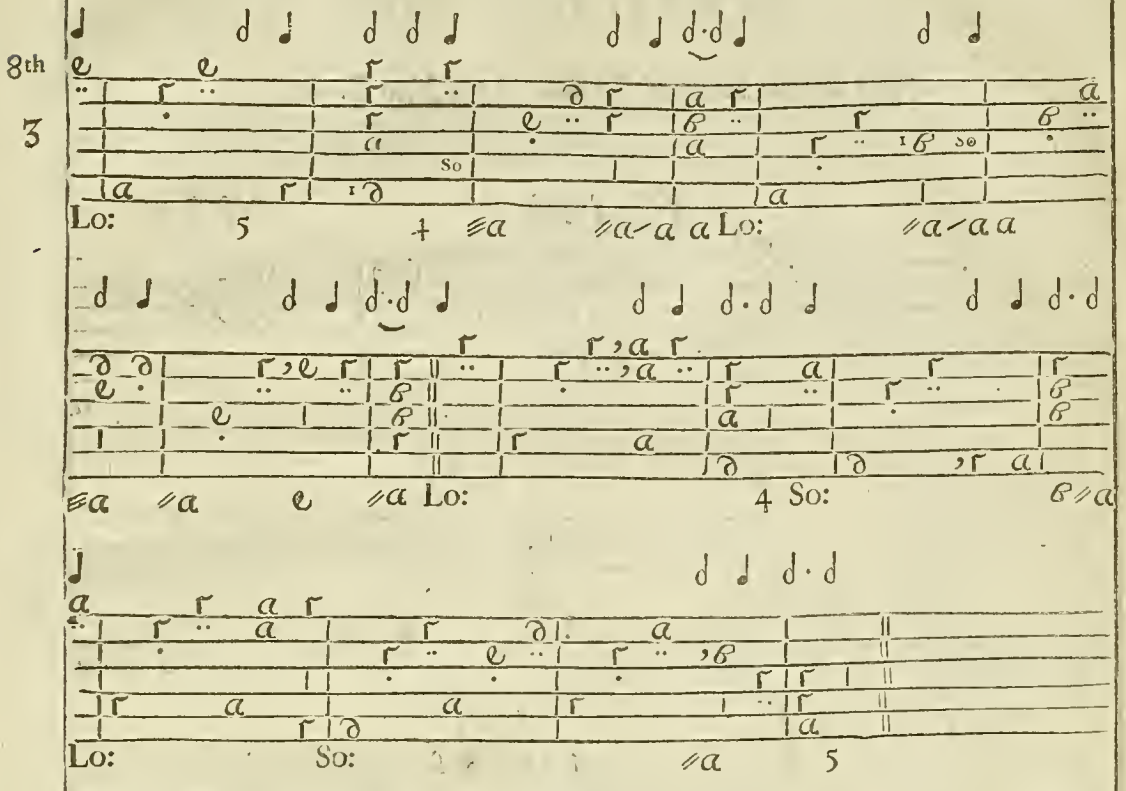


Ringing, or Bell-Galliard.



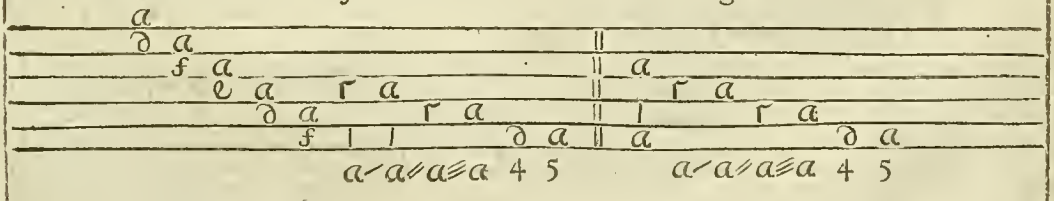
Seraband.

Tattle de Moy.



I have now made an end of *These Seven Suits of Lessons*, which I promis'd you, *viz.* In every *Key* upon the *Scale* (*Natural*) a *Suit*, with *Præludes*, and *Interludes*; by which it may appear, how *Easily*, and very *Familiarly*, *This Tuning* affords conveniency for *Substantial Matter*, in every *Key*; the which you will not find done upon *That Other*, call'd the *New Tuning*: Nor (indeed) is It capable of that *Familiarity*, *Ease*, and *Fullness*, so to do, *as This Flat Tuning* is. However, I love It very well; and will likewise set you (here following) a *Suit of Lessons* in *That Tuning*; because, I suppose, you may love to be in *Fashion*: Therefore first see the *Tuning Sett*, in this *Under-Line*.

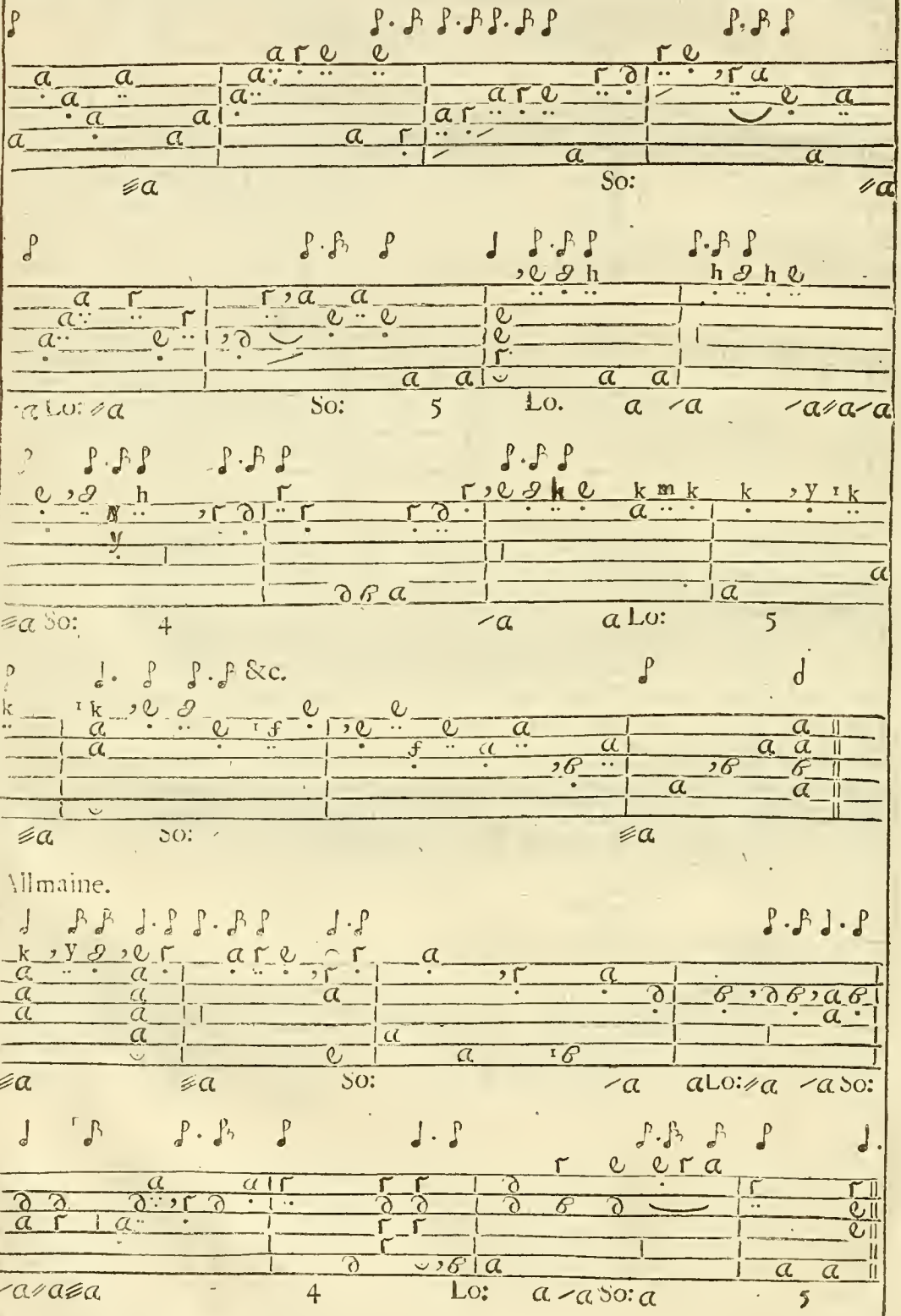
Unisons. *Eights.*

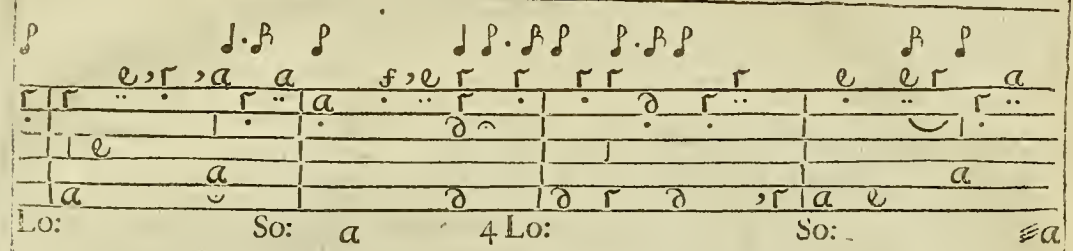


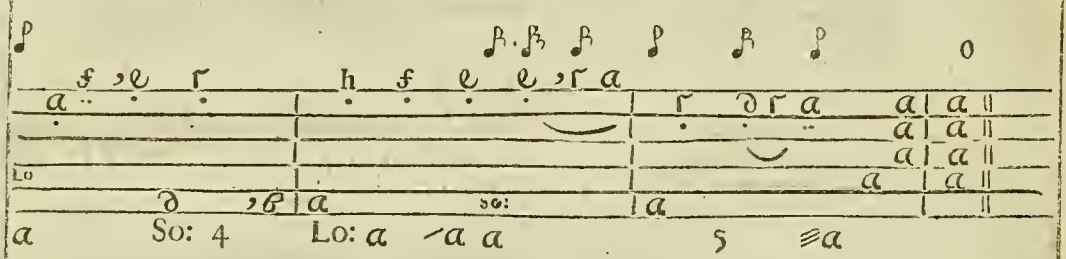
CHAP.

CHAP. XXXVIII.

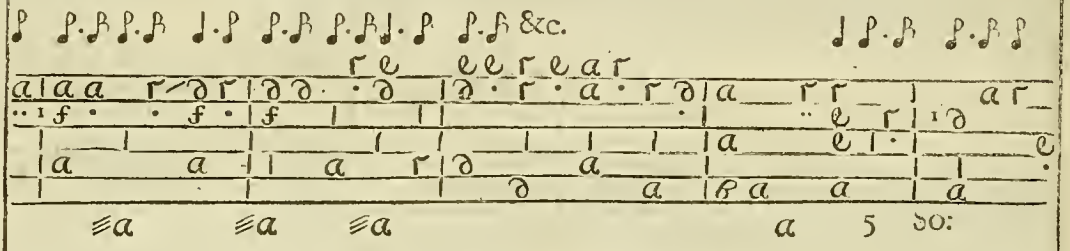
Here follows a Sett of Lessons in the New Tuning.

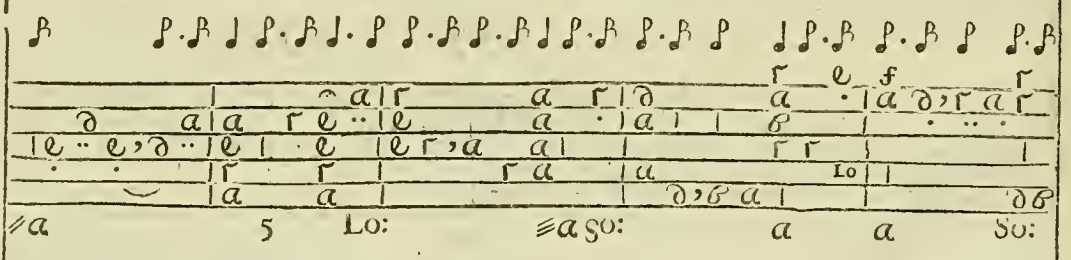
Prælude.

Allmaine.

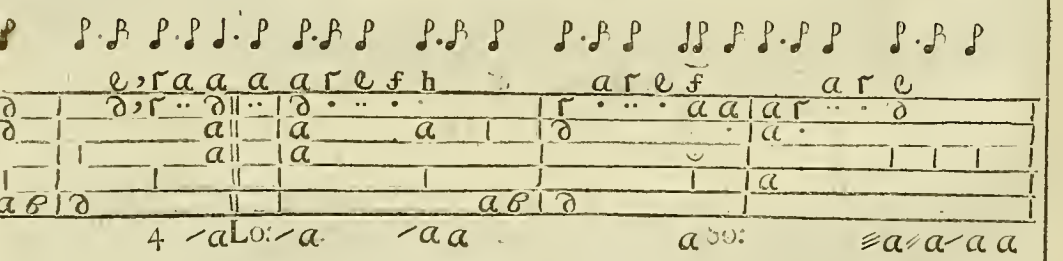


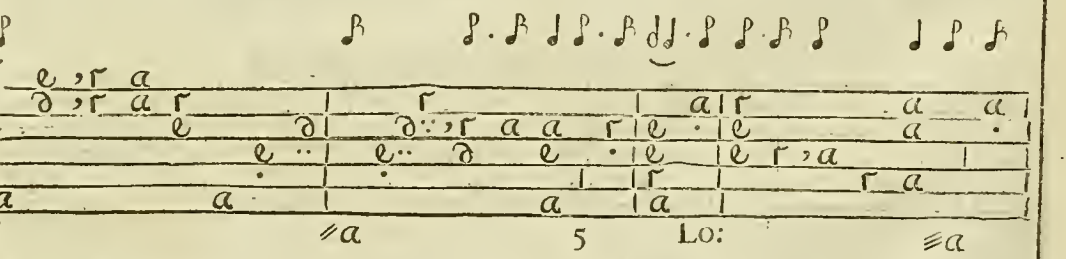


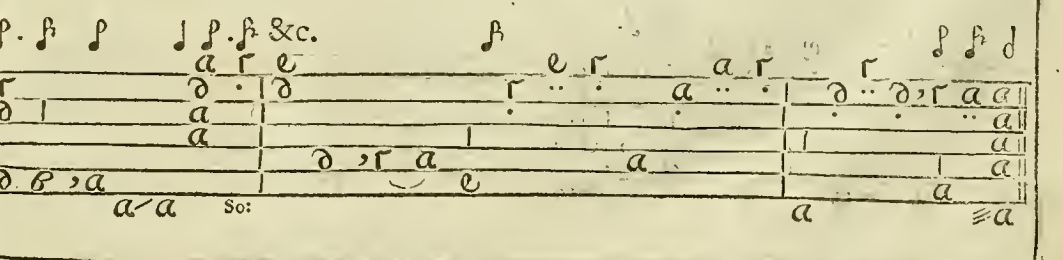
Ayre.

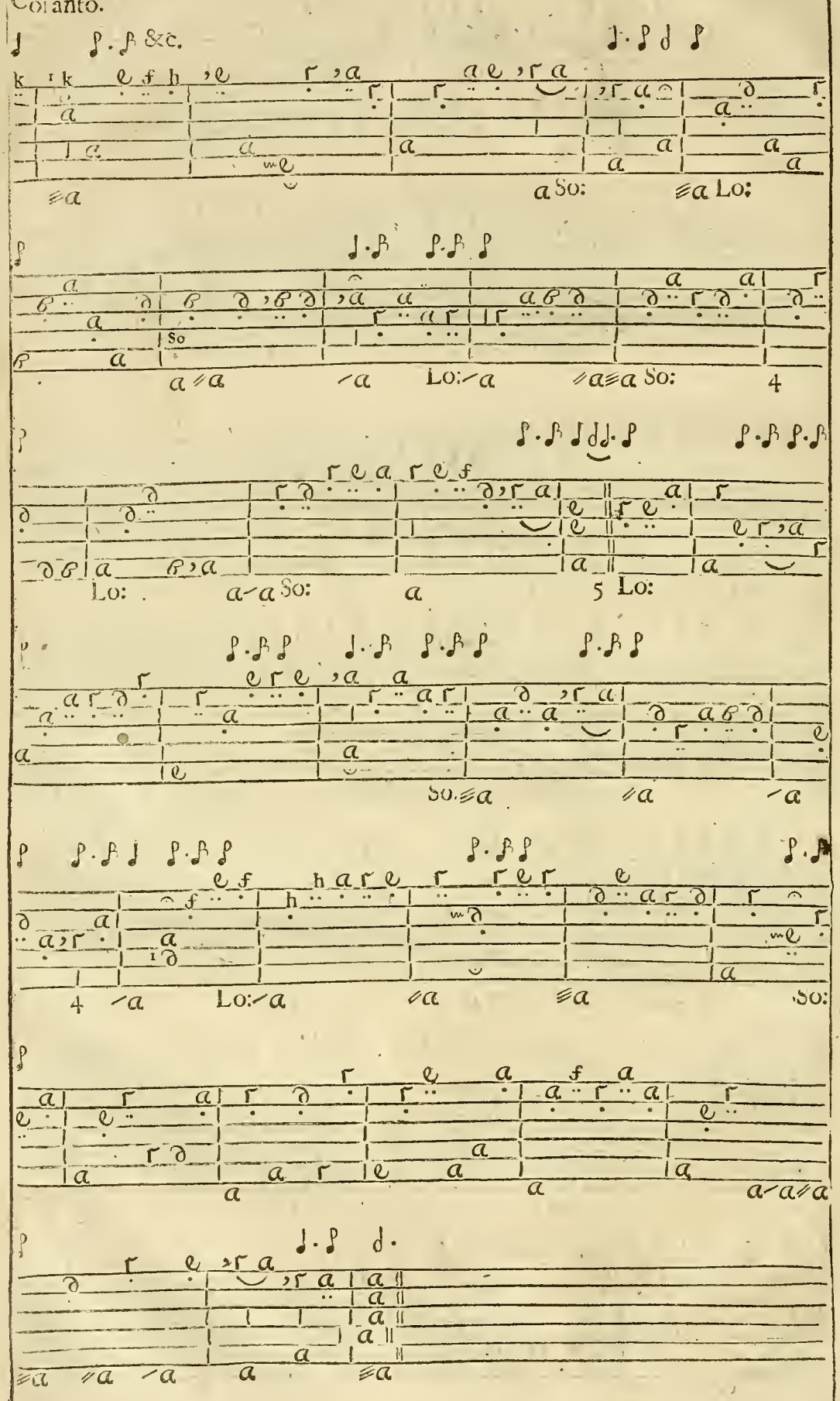


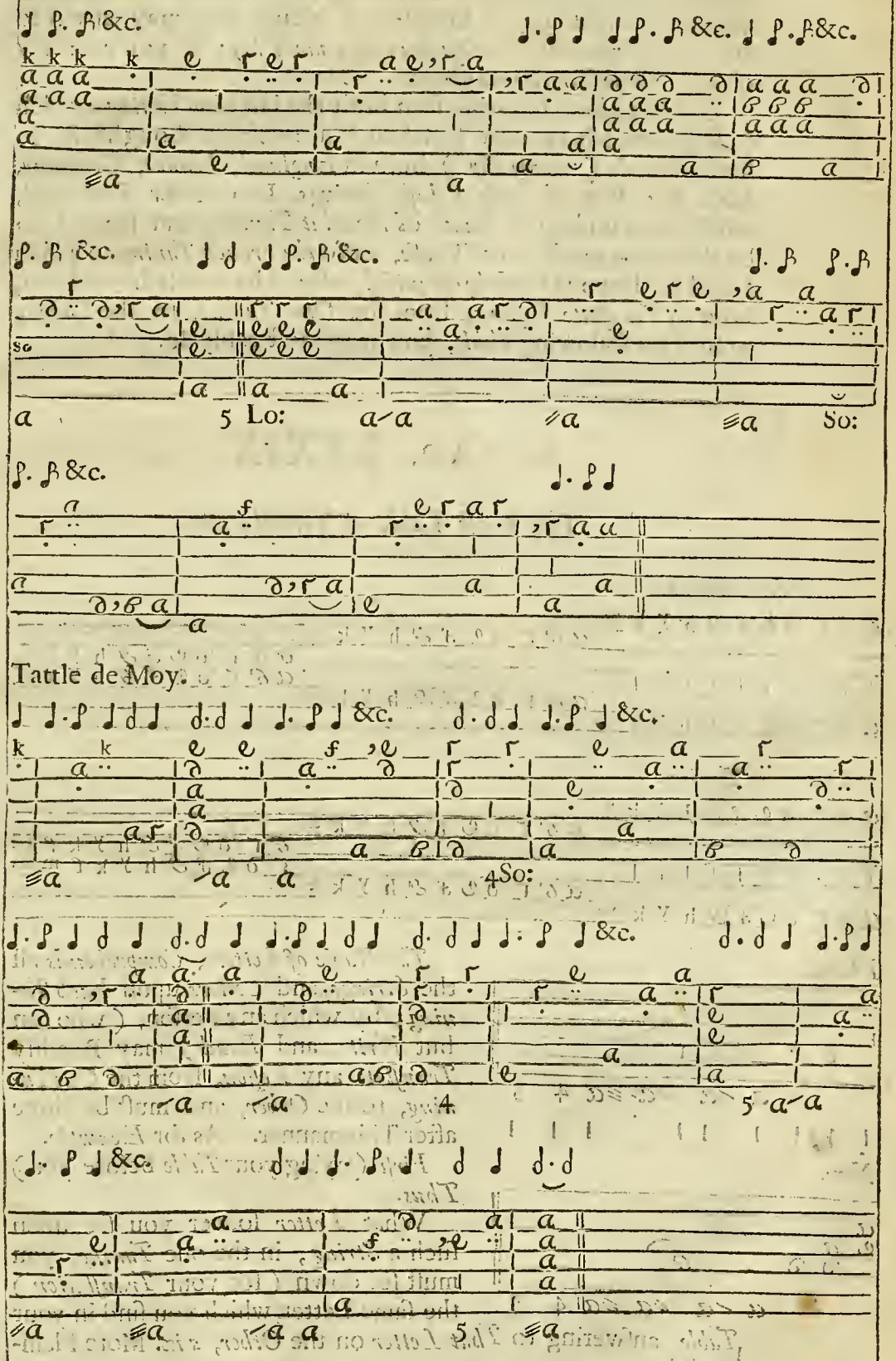








Corranto.

Seraband.

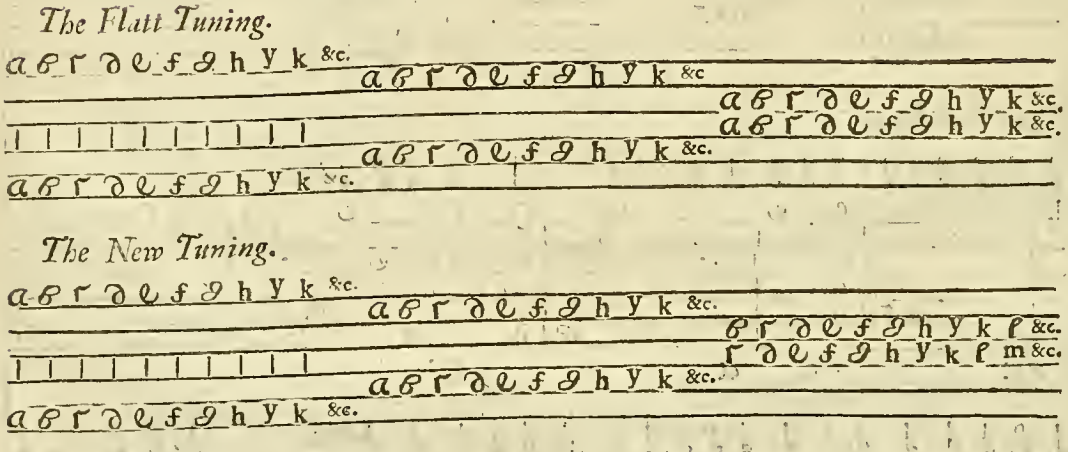
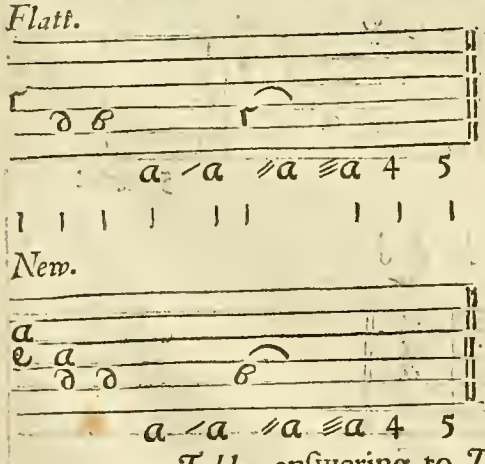


I have now *Finiſh'd*, and *Furniſh'd* you, with 8 *Suits of Leſſons*, with *Præludes*, *Interludes*, and *Floriſhes*, beſides all the Former *Rudimental-Initiations*; from which alone, you may attain to an *Exact Order* for the *Beſt way* of *Lute-Play*; if you carefully obſerve *Thoſe Directions* given.

You have here likewiſe, ſeen both the laſt *New Tunings*; which (of divers others, now forſaken) are chiefly thought fit to be *Retained*, (*Generally*) both in *England*, *France*, *Germany*, *Italy*, &c. But of *Theſe* 2 *laſt Tunings*, I do Prefer That *Firſt*, which goes under the *Name* of *the Flat Tuning*, and Judge It to be the *very-very-Beſt* of Thoſe, call'd *the French Tunings*; which I ſhall Endeavour to *make Manifeſt*, after I have firſt ſhewed you, how to *Tranſlate Leſſons*, from the *One Tuning*, to the *Other*; as by This following *Table*, you may moſt eaſily do.

CHAP. XXXIX.

The Firſt Table of Tranſlation.



This Table of Letters, *Comprehends* all the *Strings*, and *Letters* upon *Each Tuning*; by which any Perſon, (who can but *Write*, and *Read*) may Readily *Tranſlate* any *Leſſon*, from the *One Tuning*, to the *Other*, and muſt be done after This manner. As for *Example*.

Firſt, (laying your *Table* before you) *Thus*.

What *Letter* ſoever you ſee upon ſuch a *String*, in the one *Tuning*, you muſt ſet down (for your *Tranſlation*) the ſame Letter, which you find in your *Table*, anſwering to *That Letter* on the *Other*, *viz.* More Plainly, *Thus*.

I find an *a*, upon the *Treble String of the New Tuning*, *in a Leſſon*,

Lesson, which I would Translate to the Flat Tuning; I must then set down an *a* likewise, upon the same *String*, for my *Translation*; because *That Letter a* is in answer (to It) in my *Table*. So likewise of all the Rest, upon the *Treble*, 2*d*. 5*th*. and 6*th*. *Strings*. All the *Difference* will be only in the 3*d*. and 4*th*. *Strings*, excepting some little Matter in the *Diapasons*.

Further yet, supposing you find the *Letter G*, upon the *New Tuning*, on the 3*d*. *String*; then for your *Translation*, set down an *a* upon the 3*d*. *String*; and so forwards, as you see set on that *String*.

Then again, you find the *Letter f*, upon the 4*th*. *String*, in the *New Tuning*; for which, you must set down the *Letter a*, for your *Translation*, upon the 4*th*. and so of all the Rest in that *Line*, or *String*.

Now, whereas the *Diapasons* do differ, (some of Them in *Half Notes*, *Flatter*, or *Sharper*, the *One*, from the *Other*) there is no way to *Reconcile Them*, but either to *Tune Them up*, or *down*, the *One*, *to the Other*, (as is very usual, in any *Tuning*, to alter a *Bass*, *Flatter*, or *Sharper*, upon occasion) or else take *such a Letter*, as you may see in *your Table*, which answers to such *Basses*. As for Example. Note, how to Reconcile the Difference in the Diapasons.

The *Ninth String*, in the *New Tuning*, being *Sharp*, and the *same String*, in the *Other Tuning*, being *Flat*, you must (if you will not *Sharpen* your *Bass*) set down for It, the *Letter f*, upon the *Fifth String*; and so of all the Rest.

This I think sufficient, for your *Directions*, towards the General *Translating of any Lessons*, *in These Two Tunings*.

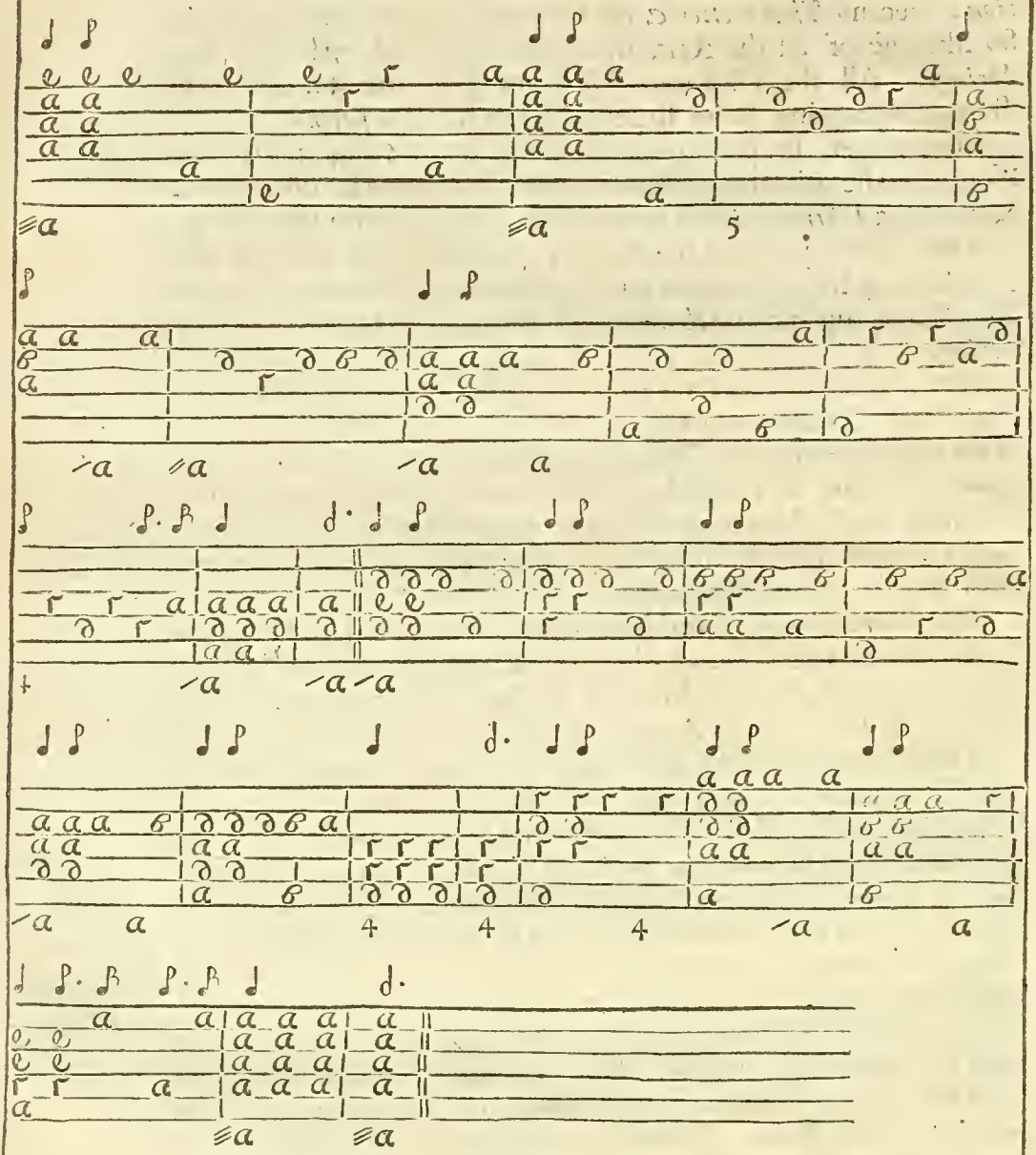
But whereas I said, any Person might do *This Thing*, by *This Rule*; yet know, That He who has *Skill and Experience in the Instrument*, *shall do It more Compleatly*; because there are certain *Stops*, in either *Tuning*, which will fall out a little *Cross* for the *Hand*, which by the *Skilful* may be contriv'd more *aptly*, and *easier* for the *Hand*; some times by changing one *Letter*, for *another*; as *a* upon the *Treble*, *b* upon the 2*d*. and *h* upon the 3*d*. are all the same *Sound*; and so you find the same *Tones various*, quite through the whole *Instrument*. A Caution worth Noting, in Translating of Lessons.

Then again, sometimes by *Varying*, or *Transposing* the *Parts* of several *Full Stops*; all which consists (most commonly) of *Unisons*, 3*d's*, 5*th's*, and 8*th's*; so that if the *Parts* chance to lie (in one *Tuning*) 3*d's*, 5*th's*, and 8*th's*, from the *Bass*; It may be, they will fall out to lye Better, in the other *Tuning*, viz. 5*th's*, 3*d's*, and 8*th's*; or 8*th's*, 5*th's*, and 3*d's* from the *Bass*; which is no *Difference* in the main, and may very well, at any time, be so *Transpos'd*, in most *Full Stops*.

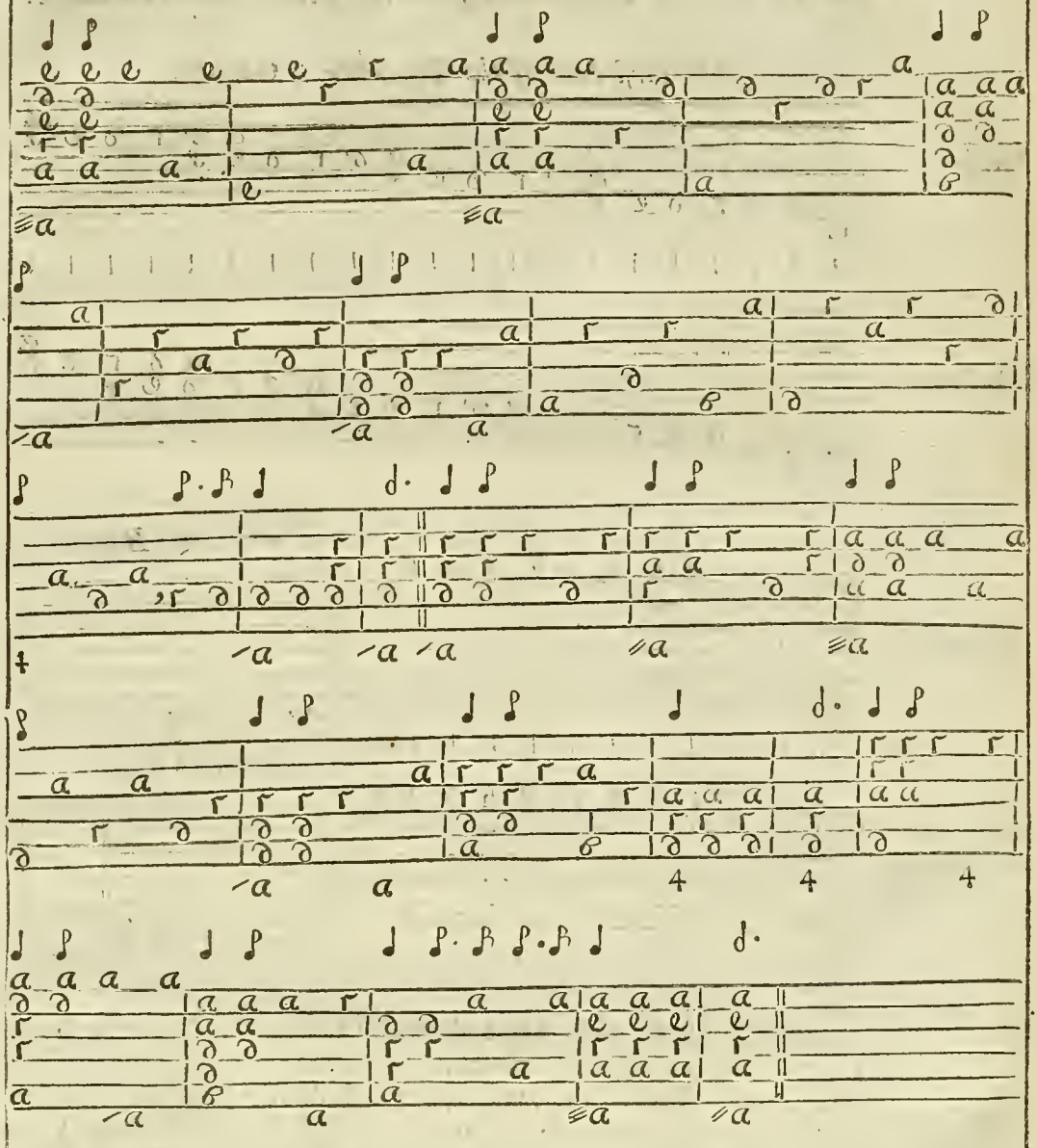
So that I say, although the *Injudicious* may (by *This Rule*) *Translate a Lesson*, *Well*, and *Truly*; yet the *Experienc'd*, and *Skillfull*, shall do It more *Compleatly*.

And to make *This Particular Business* yet more *Plain*, and *Satisfactory*, take here a *View* of a *Short Lesson*, which I have *Translated* from the *New*, to the *Flat Tuning*; after which, I will give you another *Exemplary Table*, to *Translate* from the *Theorboe*, to *These Tunings*, or from *These*, to the *Theorboe*.

This is the Leſſon of the New Tuning, to be Tranſlated.



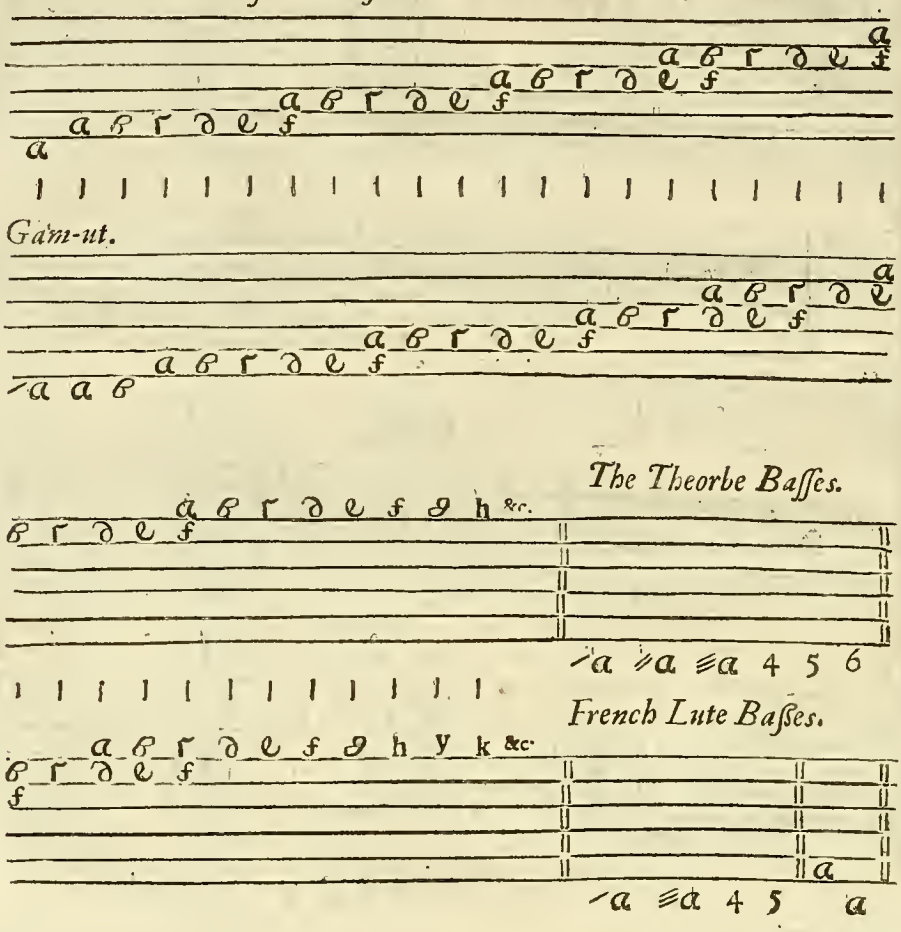
It will be very well worth your *Exact Noting*, the *whole Order* of *This Tranſlated Leſſon* in both the *Tunings*; and what *Difference* there will be found as to their *Performance in the whole*: And withall *Take Notice*, That I have choſen *This Leſſon* in *E-la-mi-Key*; which is the very (and only) *Glory* of *That whole Tuning*, as may be ſeen by the Firſt, and Laſt *Stops* of the *Leſſon*, which give the *Fullneſs of Harmony*, (viz. 3*d's*, 5*th's*, and 8*th's*) all upon *Open Strings*, which in the *Tranſlation* you ſee is a *Full Stop*, yet eaſie enough; And by *Thus doing*, you may ſee how very *Fairly* I have dealt by Thoſe who oppoſe the *Flat Tuning*, &c. whereas, *e contra*, If I had taken a *Leſſon* from the *Flat Tuning*, (in almoſt any other *Key*) and made ſuch a like *Tranſlation*, (as now by the *Rule* of *Tranſlation* any *Perſon* may do, and which I ſhall Adviſe unto) you would have ſeen a *Vaſt Difference*.

This the Translation.

In this *Translated Lesson*, you may see, how that in the very first *Full Stop*, the *Concords* are *Transpos'd*; that is, they lye not in the self-same Order in one *Tuning*, as they lye in the other; yet both absolutely bear the *same Sence*, as to *Allowance* in *Composition*; and also will satisfie fully, in giving the same *Ayre* to the *Ear*; which may be sufficient to *Hint* you to the *Observation* of the like, in several such Places, when as the Parts cannot lie in the *same Order*, yet may do as well (so *Transpos'd.*)

I will now proceed, and set you another *Example* of *Translation*, from the *Theorboe*, to the *French Lute*; or from the *French*, *Lute* to the *Theorboe*; as followeth.

The

The 2d. Table of Tranſlation, from the Theorboe *to the* Lute.

The Firſt Note of the Theorboe *is* Gam-ut.

What String is moſt proper for *Gam-ut*, upon the *Theorboe*.

Here you may *Note*, That although in *This Table*, I have made the *7th. String Gam-ut*, upon the *Theorboe*; yet you may make ſuch *another Table*, and make your *6th. String Gam-ut*, (which indeed is *moſt proper for a Large, and Full-Sciz'd Theorboe*) or any other *String* you pleaſe; only take *Notice*, That Theſe Two, *viz.* the *6th.* and *7th. Strings*, are moſt generally choſen in moſt *Theorboe-Lutes*, for the *Gam-ut String*.

What upon the *French Lute*.

So likewiſe know, That the *8th. String*, is the moſt *Proper String* for *Gam-ut*, upon moſt *French Tunings*, and *Lutes* of a *Pritty Full-Seize*; yet I ſay (for your Pleaſure) you may make a *Table*, and ſet what *String* you pleaſe, for your *Gam-ut String*, *there* likewiſe.

Thus alſo may you make *Tables*, for all manner of *Tunings*, for the *Viols*, &c. and chuſe what *String*, or *Letter* you pleaſe for your *Gam-ut*; yet with *This Proviſo*, That you have Reſpect unto *Leſſons*, and *Tunings* of *Sharp*, and *Flat Keys*; which if you neglect, you will find your *Work* very *Crabbid*, and *Unnatural* in your *Play*. That is, your *Parts*, and *Stops* will not lie eaſie,

Note well ☞

and

and familiar for the *Hand*; which is the *Chief*, and *Main Thing* Regardable, in any *Composure* in *Tablature-Play*.

Remember also to have Respect to the *Scope* of the *Lesson*; that is, to pitch It for such a *Key*, as you may have *Liberty sufficient*, for the *Compass both of the Treble, and Bass*.

I will now make you a *Short Treatise, Concerning the Difference* between *These Two Tunings*, and then proceed to the *Theorboe*.

Chap. XL.

Concerning the Two last French Tunings, *and which is the Best.*

A Dispute, concerning the Difference betwixt the 2 last *French Tunings*, Determined.

THere is a *Dispute* among some, concerning the several *Tunings upon the Lute*: But the Generality Run after the *Newest*; which although It be (to my knowledge) at least 40 years old; yet It goes under the Name of the *New Tuning* still.

Now, because I have in *This my Work* preferred *This Senior Tuning*, (which is Generally known by the Name of the *Flat Tuning*) before *That New One*; and have also call'd *This most Noble Tuning, the Best among the French Tunings*: I shall endeavour to prove *It* so to be, by very *Good Reason*: And Thus I'le Argue, *viz.*

A Sure Argument, to prove which is the Best Tuning upon any Instrument, from the Foundation of the Art.

'*That Tuning upon any Instrument, which allows the Artist most* '*Scope, Freedom, and Variety*; *with most Ease, and Familiarity*; '*to Express his Conceptions most Fully, and Compleatly*; *without* '*Limitation, or Restraint*; *throughout all the Keys*; *must needs* '*be accounted the Best Tuning, Now I say, if This be granted, I* '*desire no more: And Thus I proceed.*

But 7 Keys Distinct in Nature.

'*Tis well known to all Masters in This Art, That in Nature, Na-* '*turally there are but 7 Keys Distinct, and Proper; by which we Ex-* '*press All Things, in Musick*; *for when we come to the Eight from* '*any one Key, we have but (as it were) Rounded the Circumfe-* '*rence, and come again to the same Point, where we first began*; (*as* '*shall be Explain'd in This Book hereafter.*) *This cannot be denyed* '*by any.*

'*Now I say, if This Flat Tuning will give me the Freedom, Na-* '*turally, Familiarly, and with Ease and Advantage, to Work, in* '*Fullness of Parts*, &c. *in all Those 7 Keys*; *And That Other*, (*call'd* '*the New Tuning*) *will not so Naturally, Familiarly, and with the* '*like Ease, and Advantages, allow me the like Freedom, to Work* '*with the same Fullness of Parts upon all the 7 Keys: It must needs* '*be granted, That This Flat Tuning*, (*so call'd*) *is the Best Tuning,* '*which is the Thing I shall endeavour to prove*; *and I doubt not, but* '*very Plainly to do It, to Satisfaction.*

And

And becauſe I will for ever cut off all *Diſputes*, and *Jangles* about this Matter, I will take ſuch a Courſe, that It ſhall be undeniably Plain to any Rational Knowing Perſon: And this ſhall be my way. As for Example.

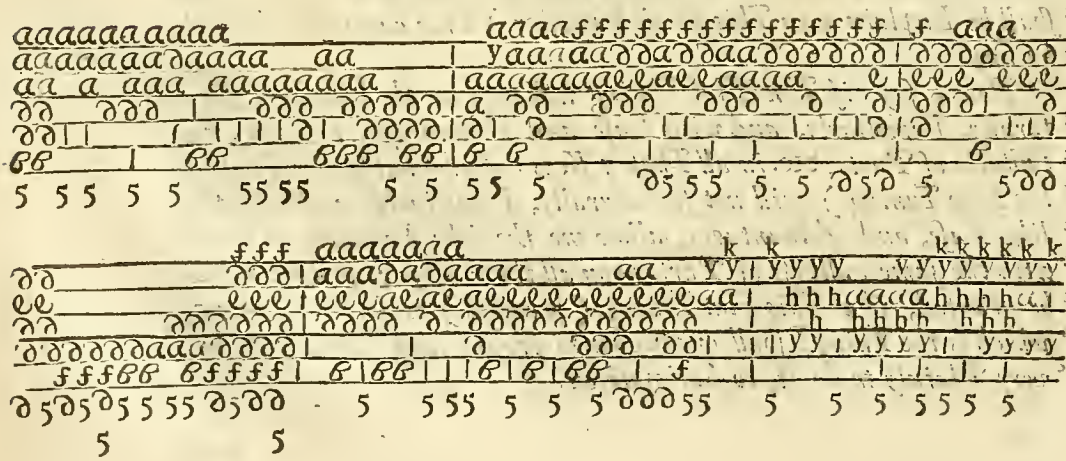
I will ſet down, here following, (upon ſome *Muſick Lines*) all the *Full Stops*, conſiſting of 3*d's*. 5*th's*, and 8*th's*, which can be performed upon *every Key* (*Naturally*) *in both the Tunings*; by which Device It will very obviouſly appear to the *Eye* of any *Indifferent Performer*, (much more to the *Reaſon of a Judicious, and Shilful Artiſt*) which of them affords (in the *whole Scope*, and *Latitude* of the *Inſtrument*) the moſt *Variety*, with moſt *Eaſe*, and *Advantage to the Hand*; and moſt *Fullneſs of Parts*; in *Familiarity* to each of the 7 *Keys*: And in *Thoſe Lines following* take a view of the *Differences* betwixt the one, and the other. I will therefore begin with the *Strings*, as they lye in their *Order*, *from the greateſt String firſt, and ſo forwards to the Treble String.*

And in your Obſervation, I pray take notice, that although I ſpeake of ſetting down the *Full Stops*, conſiſting of 3*d's*, 5*th's*, and 8*th's*; yet you will meet with ſome, which have not above 2 *Treble Strings* joyn'd with the *Baſs*, which in ſome places ſound *Uniſons to Themſelves*; However, They, and ſuch like, in *Ente-Play*, paſs for a *Variety*, and help to *Fill up*: There are not many of *Thoſe*; but I could not well avoid *Them*, becauſe of giving all the *Variety I could, in the Breaking of the Full Stops*; the which you'l ſee I have done *Equally* for both the *Tunings*.

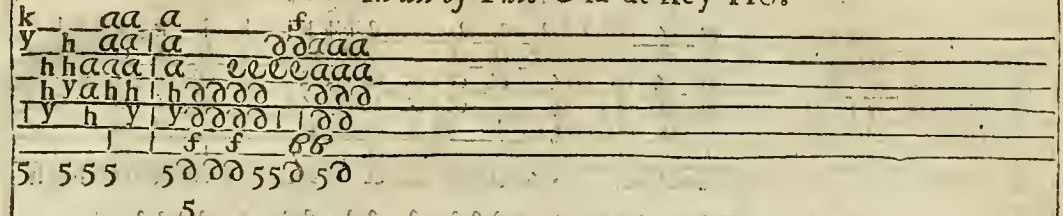
An undeniable Device, to prove the Difference, and Beſt of Tunings.

And alſo I deſire, It be Noted, That I do not poſitively affirm, That I have thus given *All the Varieties*, which can be given, in either *Tuning*; (for indeed that would have been *too Critical a Trouble* to ſearch for) yet I dare ſay, I have gone very near the matter; However, I am aſcertain'd, that there can be no ſuch *Conſiderable Overſight* in either *Tuning*; but that *This Draught* which I have *Thus Drawn*, may *fully ſatisfie any Reaſonable Perſon*, that there is a *Vaſt difference betwixt Theſe* 2 *Tunings*, and that the *Advantage lies wholly* in *This very Excellent Flat Tuning*, (ſo call'd.)

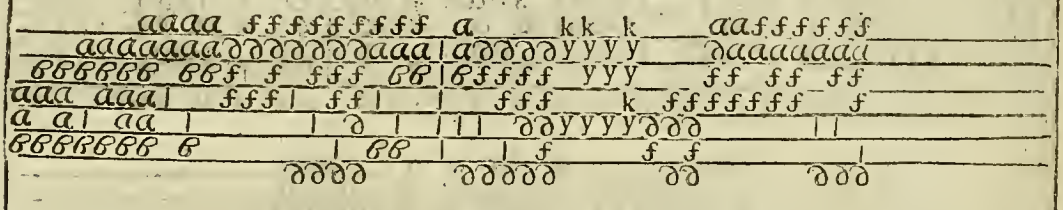
C-fa-ut-Key. Flat Tuning.



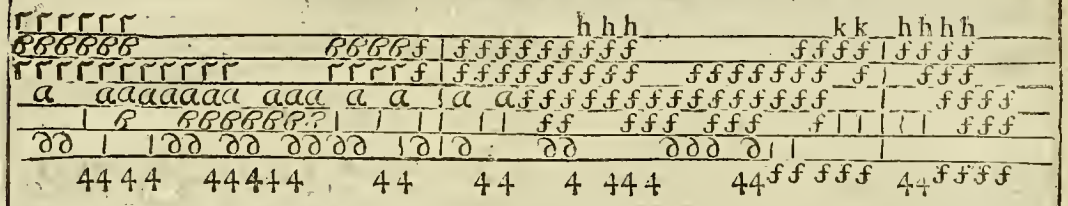
In all of This C-fa-ut-Key 110.



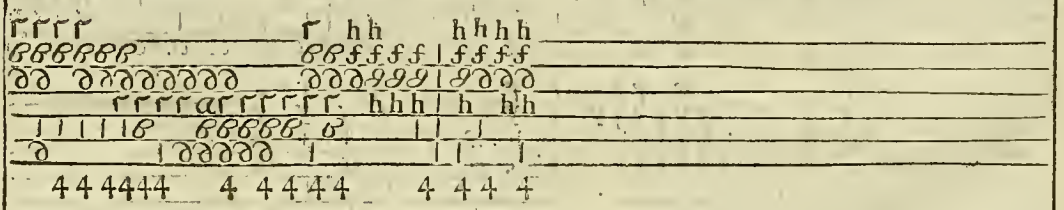
C-fa-ut-Key, *New way. In all Here but* 38.



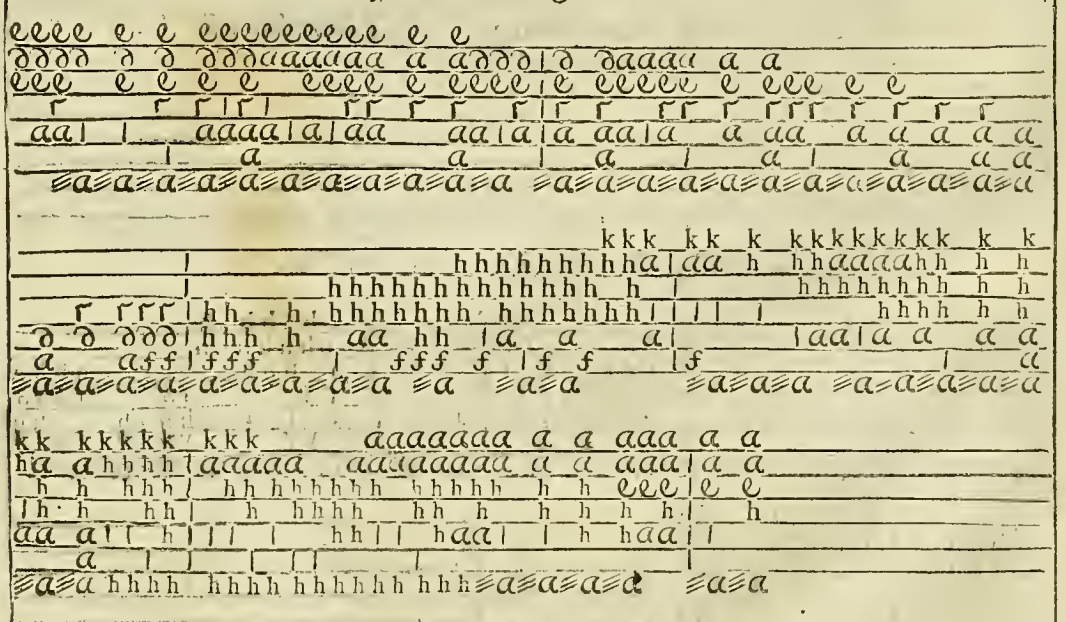
D-sol-re-Key, Flat Tuning. In All of This 46.



D-sol-re-Key, New Tuning. In All Here but 24.

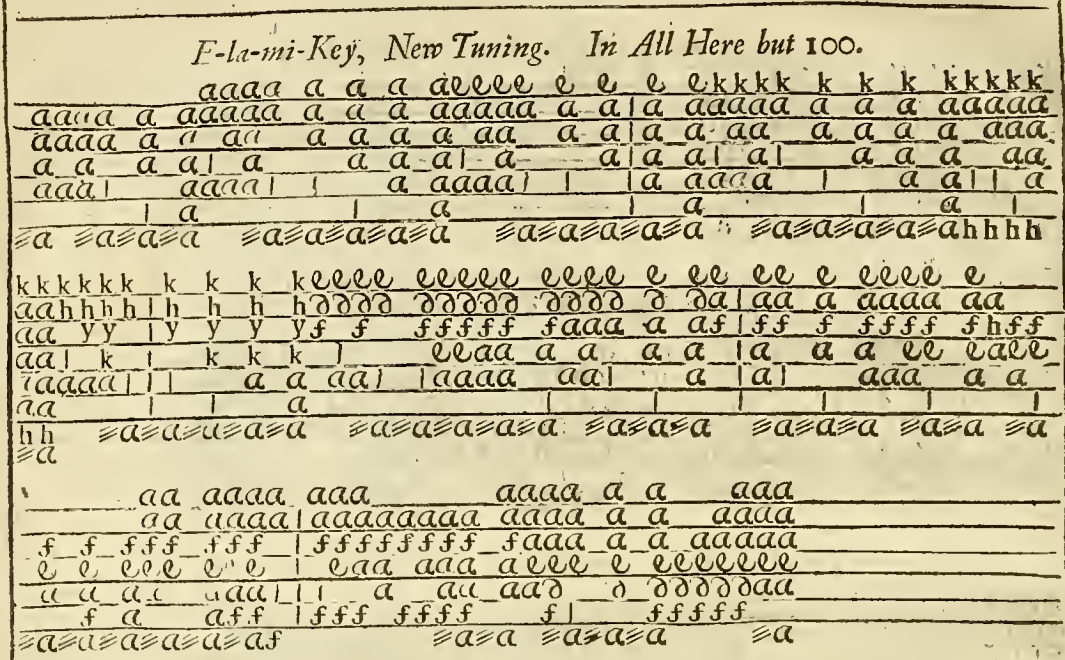


E-la-mi-Key, Flat Tuning. In All Here 102.

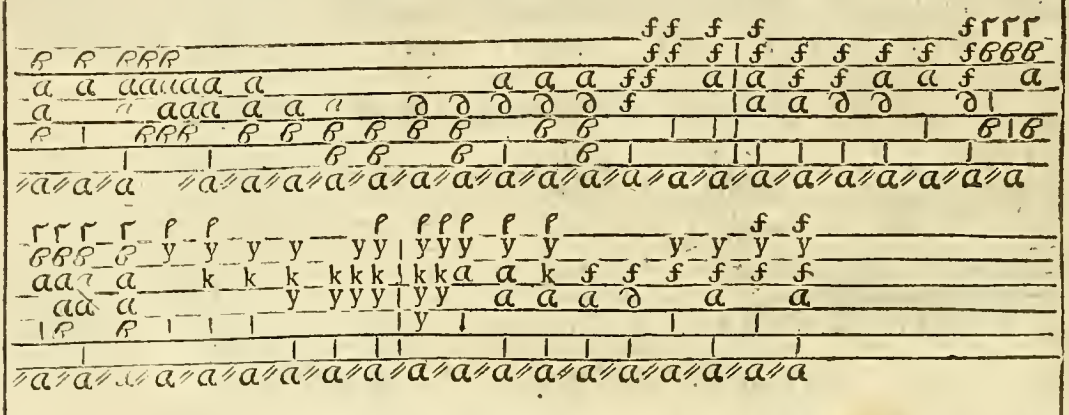


Turn over for the New Tuning.

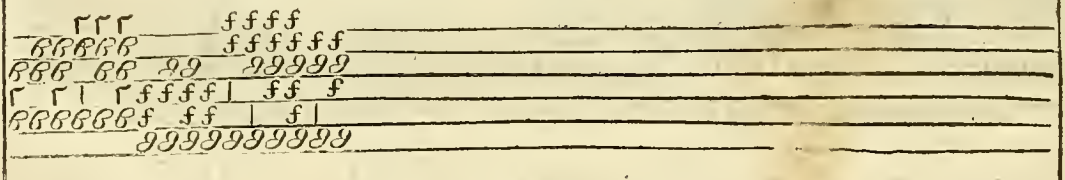
E-la-mi-Key, New Tuning. In All Here but 100.



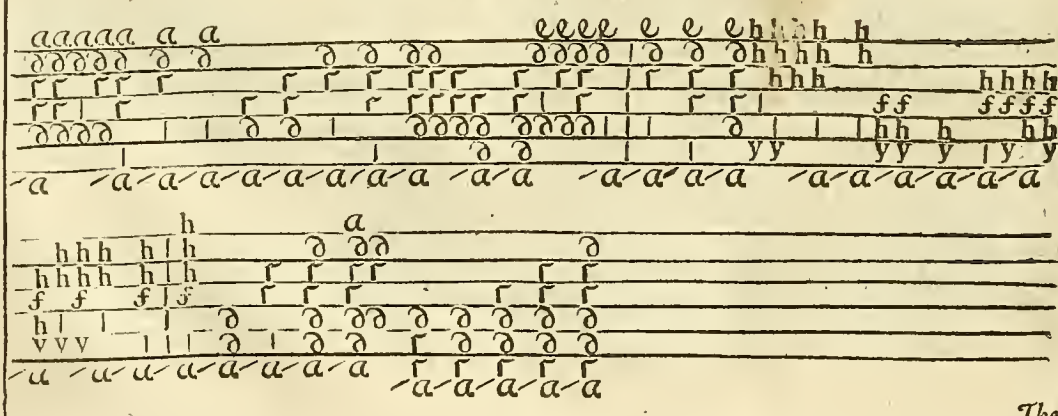
I-fa-ut-Key, Flat Tuning. In All of This 51.



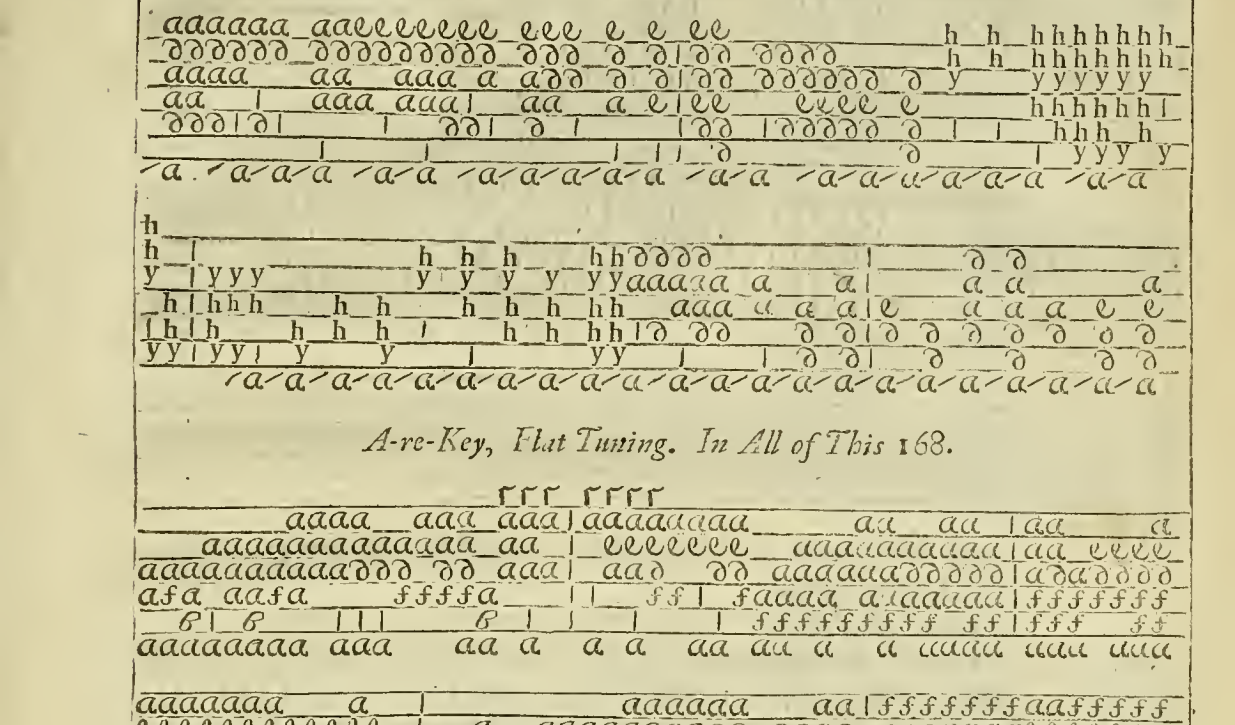
F-fa-ut-Key, New Tuning. In All Here but 16.



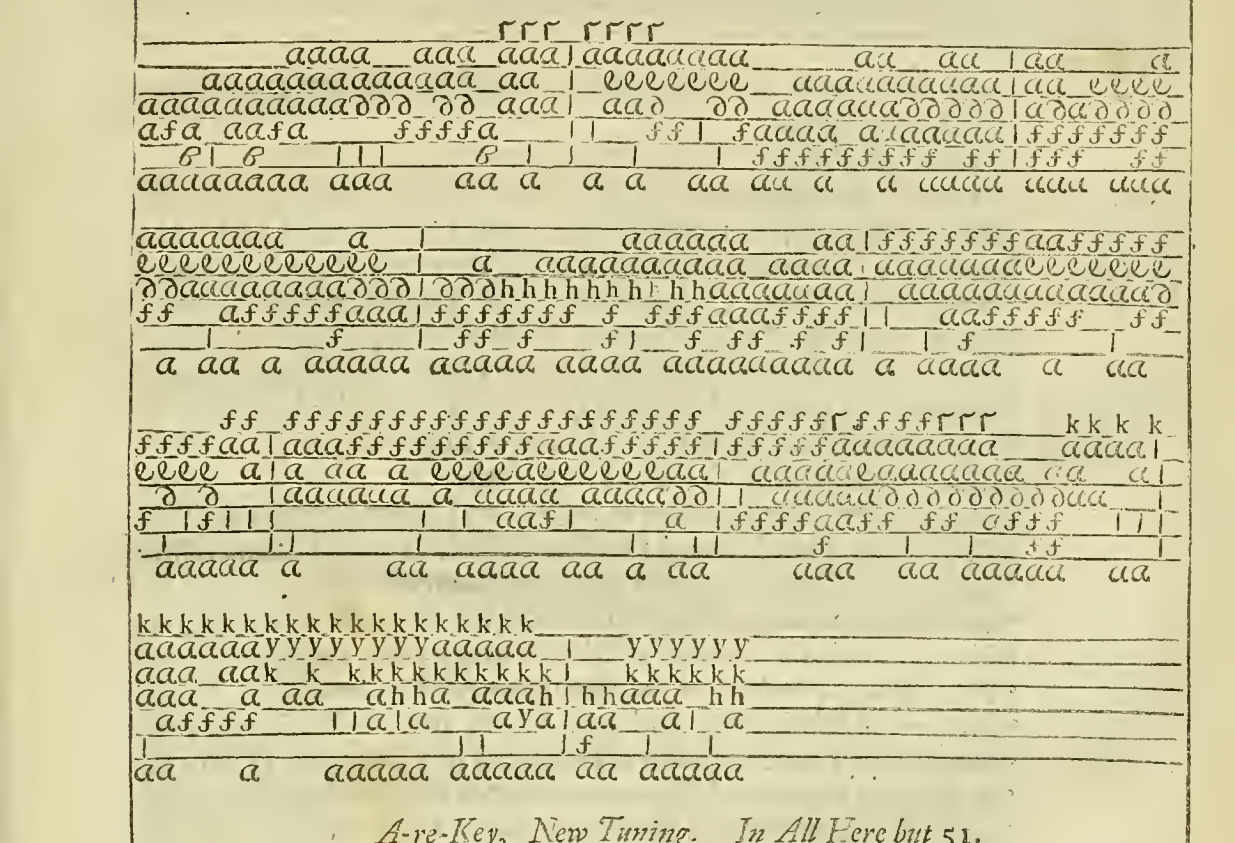
Gam-ut-Key, Flat Tuning. In All of This 71.



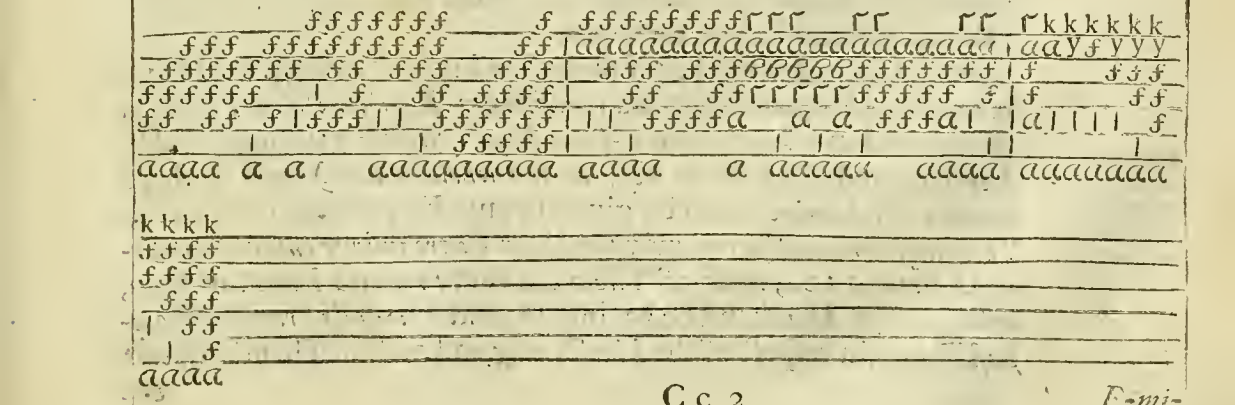
Gam-ut-Key, New Tuning. In All of This 67.



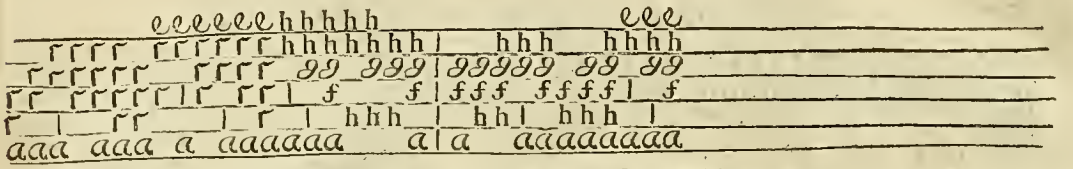
A-re-Key, Flat Tuning. In All of This 168.



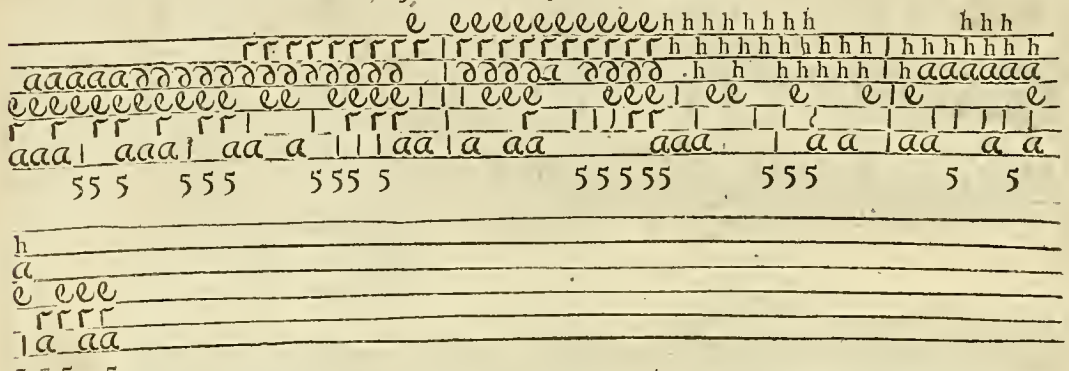
A-re-Key, New Tuning. In All Here but 51.



B-mi-Key, Flat Tuning. In All Here but 31.



B-mi-Key, New way. In all Here 52.



'The *Number* of Alltogether in the *Flat Tuning*, Thus appea-
'ring, is 549.

'And of the *New Tuning* but 350.

Near 200 Stops Lifference betwixt Thefe Two Tunings.

'So that It appears, in the *Flat Tuning*, there are very near 200
'*Stops* of *Variety*, (in ſuch like *Chordes* as Theſe, *viz.* of *3d's*, *5th's*,
'and *8th's*, according to their *Natural Flat* and *Sharp 3'ds*) more
'than are in That, They call the *New Tuning*; and without *all*
'*Queſtion*, It muſt needs follow, That the *Proportion* will anſwer
'alike in Thoſe other *Stops* of *Contrary 3d's*, *6th's*, and all other
'*Varieties*, in paſſing *Handſomly*, and *Conveniently* through *Diſ-*
'*cords*, and in making up of *Cadences*, or *Cloſes*, &c. as in the whole
'*Scope* of *Compoſition* there is a *Vaſt Variety*.

'And ſince I have thus far troubled my ſelf, (and perchance ſome
'*Readers* in This *Matter*) I ſhall not think It *Loſt Labour*, a little
'farther to *Explain* my ſelf in *This Particular Thing*; becauſe I
'have known very many to contend for the Credit of *This New*
'*Tuning*, with far *Greater Zeal*, (but much more *Confidence*) than
'*True Skill*, *Examination*, or *Judgment*; And indeed They do paſs
'for very *Skilful Men*, and may be ſo, for ought I know; yet
'*Overſeen* in *This Particular*; becauſe They have not, (I dare ſay,
'in the leaſt) *Compar'd Them* together, nor Obſerv'd the *True Diffe-*
'*rence* between Them; but have been more *Ready*, and *Glad*
'to follow the *Modes*, and *Faſhions*, than *Minding*, or *Caring* for
'the *Subſtantial Uſe* of their *Art*.

Note well the moſt Principally-Eminent Key upon the Lute.

Now I deſire, for the better underſtanding of *This Diſpute*, to have It conſider'd upon, How many of the 7 *Keys This New Tuning* is ſtraightned in; *Firſt*, as to *C-ſa-ut-Key*, (which is the moſt *Noble*, *Heroick*, and *Majeſtical Key*, in the *whole Scale*;) and, if there be any *Prehemineney* to be given to any *Key*, certainly 'tis due to *This*, *moſt Eminently*; you may ſee, He is *Extreamly Pent*, and *Straitned*. I have a 106, moſt of Them are very *Free* and *Familiar Stops*, eaſie for the *Hand*; and he has but 36, and *Pittifully Crowded-Pombaſt Things*, in reſpect of the *Flat Tuning*, and moſt of Them *Difficult*.

See

See again for *D-ſol-re*, which is likewiſe a very *Stately*, *Noble*, and *Majeſtick uſeful Key*; I have 46, and he but 24, and very much more Intricate, in the uſe of them, than are thoſe in the *Flat Tuning*. The Examination of the ſeveral Keys.

Come we now to *Fla-mi-Key*, (which is the only, and Principal *Key* of the *New Tuning*) and there I do acknowledge, he has a very *Handſom*, *Free*, and *Pleaſant Scope*; and I believe, If I would have troubled my ſelf, to have found out a few more *Varieties* in It, I might have done ſo; but when I came to ſee they were both capable of 100 a piece, I thought it ſufficient; they both having *Latitude* enough.

But now we are to view *F-fa-ut-Key*, which is an exceeding *Brisk*, *Lofty*, and *Sparkling Key*; and ſee, how Miſerably he is *Pinion'd*: I proteſt, I have been very ſolicitous, for to augment the Number of 16 *Stops* for him, but cannot do It any way; whereas the *Flat Tuning* has, as you may ſee, 51, *Liberal*, and *Free*.

Now as for *Gam-ut-Key*, I muſt *Vail-Bonnet* a little for *Number*, he having 67, and I but 51; yet if It be truly conſidered, according to the Compleatneſs of the Well and Formal Lying of the *Parts*, in Reference to Compoſition; It will be found, that my ſmall Number, will advantage me more in my Performances, than will his Greater, for matter of Compleatneſs; and that ſmall difference in *Number*, is not conſiderable, in reſpect of what he looſeth in the others, eſpecially this next *Key* to be look'd into, *viz. A-re-Key*; in which I have (as you may ſee) 168; he having but 51; and obſerve what Brave ones they be, *viz.* moſt of them *Clutter'd*, *Crampiſh Stops*, which muſt be performed with laying Croſs your *Fore-finger*, which is the *Hardeſt Piece* of *Play* (for clear Stopping) that can be: In this he is (as it were) quite ſhut out of doors, or ſo *Pen'd up*, that he has ſcarcely any *Scop* at all. *A-re* is a Moſt Excellent *Key*. Croſs-ſtopping, the hardeſt piece of Lute-play.

Now come we to the laſt, *viz. B-mi-Key*; which may very well be put Hindmoſt; for It is a *Key* ſeldom, or never made uſe of, (as to be call'd the *Key* (except It were *B-mi-Flat*:) I cannot ſay, that I ever ſaw a *Lute-Leſſon* ſet in *This Key* natural, in all my Life; yet I have attempted the ſetting of ſome in *This Work*, (as you may find:) And in *This Key* I muſt again *Vail-Bonnet*, and give him the *Greater Number*; but what ſignifies It? as much as comes to nothing, in regard that *Little uſe* is made of It: But that (in the whole) I have Advantage enough, I am ſufficiently ſatisfied; and ſo I hope will all *Unbiaſſed Perſons* be, who will examine the Buſineſs aright; and not ſuffer themſelves to be *Abus'd*, and led by the *Swing* of the *Silly Modes and Faſhions*, who muſt needs forſake the *Better* for the *Worſe*, and connot be therewith contented, except to cry down all beſides what They like of; (which if It be *New*, no matter.) *B-mi-Key* Natural ſeldom us'd as the Key in Conſort, &c.

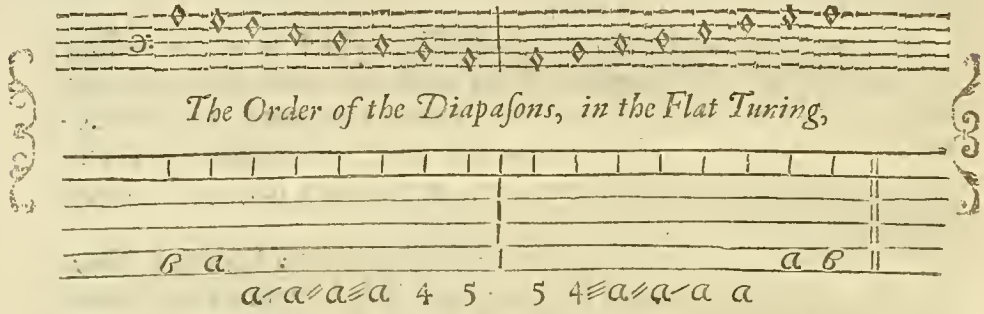
And now I think I have Explain'd this *Buſineſs*, to the ſatisfaction of all *Rational Men*; and as for others, who are only for *Faſhions*; the *Faſhions* go with Them, and They with the *Faſhions*.

And

A very Considerable Thing, as to the Compleatneſs of the *Lute-Tuning*.

And as for the compleatneſs of any *Lute-Tuning*, there is one thing *mainly conſiderable*, which I perceive is not much regarded, and is, *viz.* the *Formation* of the *Diapaſons* of the *Inſtrument*, to this purpoſe, *viz.* That they may *Tone* in a *Natural Order*, the *True Proportionable Tones* of the *Scale*, as they lye Naturally in their *Ranks*, or *Orders*; as you ſhall find in *This Flat Tuning* perfectly they do; and ſo likewiſe in the *Theorboe-Tuning*; Explained (for Example) *Thus*.

Or Thus.

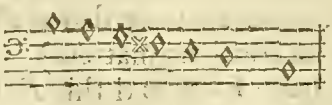


This very thing adds ſo much *Luſtre*, and *Advantage*, to the *Tuning* of an *Inſtrument*, and the *Muſick* thereof, that I cannot but deſire, it may be taken *Notice* of. Whereas upon the other, which they call the *New Tuning*, they want, and are forc'd at their laſt *Diapaſon*, (which ſhould be the *Chief Glory* of their *Lute*, as to the *Baſſes*, in that kind) to make a *Skip*, or an Ill-favour'd kind of *Halt*, (as we uſe to ſay,) as if they were *Lame*; and indeed, what have they *Halted* unto, but to the moſt uſeleſs, and *Improper Key*, in the whole nature of *Muſick*, to make a *Period* upon, (*viz. B-mi*; or a *Half Note*) as upon all *Judicious Examinations*, you will find to be very *Silly*: For who (in his *Natural Recreation of Voice*, when he would Pleaſe, or Refreſh himſelf, in *Toning*, in a *Pleaſant way*) will Sing *Thus?*

Who (for Recreation) will Sing Thus?

But rather Thus, which is moſt Natural.

But if you were pleas'd, or could thus *Croſs-grain'dly* be ſo contented to *Sing*, or *Toy* with your ſelf after this firſt *Order*: I ſay, Examine that *Tuning*, (upon the *New French way*) which I ſpeak of; and you will find It take very unhandſome pains, (as I may ſo ſay) to get to the *laſt Note*, viz. the *Octave*, or *Diapaſon*; and for to get to It, It muſt (as I ſaid) make a *Hop*, or a *Skip*; as for Example, *Thus*.



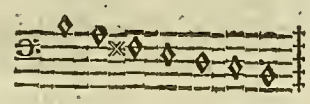
A Great *Blemiſh* to a Tuning.

And if this be not a Grand Blemiſh to the *Tuning*, let any one of a *Muſical Genius*, or of *Experience*, Judge; It being ſo very *Unnatural*, and (as to *Signification*) *Nonſenſical*. For

For in a *Comparative way*, (as I use to tell (and have so done in *This Book*) *Musick*, *or Musical-Tones*, *Motions*, *Forms*, *or Shapes*, are *Significant*, *in reference to something in Language*, viz. *Conceits*, *Humours*, *Passions*, *or the like*.

A Comparison betwixt the 2 Tunings.

And here give me leave to be a *little Merry*, *in the midst of Seriousness*; (*for I cannot chuse but Laugh*, *when I look upon*, *Sing*, *or Strike This Inharmonical Form*, *or Order of Notes*, *especially in the Period of Those* Diapasons *of That* 40 *Year-Old-New-Tuning*, viz. Thus.



For me think, *I Fancy strongly*, *the Relish*, *or Resemblance*, *of a Person sitting upon a Close-stool*; *which doubtless you cannot but likewise do*, especially, if in *Singing* of *Them*, you will add a little *Humour*, and *Conceit*, in *Nosing*, and *Toting* out the 1*st*. *Note*, and *Grooning*, or *Grunting* at the last.

This *Uncouth Form*, or *Order of Notes*, is (I say) Thus *Aptly*, or *Naturally* Capable of such a kind of *Ridiculous*, or *Humorous Conceit*. Whereas That other *Form* of the *Flat Tuning* is such, that 'tis impossible for *Envy*, or the *Wit of Man*, to put any the least *Slur*, or *Affront* upon It, and is so *Perfectly Harmonical*, so *Naturally Sweet*, *Noble*, *Generous*, *Free*, *and Heroick*; *Expressing* so much of *Bravery*, *Gallantry*, *Resolution*, yea even *Majesty It self*; that (*Really*) I cannot but wonder, How such a *Dispute* as This, should be thus long undetermined, by the *Right Determination*, *viz*. *That the Flat Tuning*, *is Most Certainly the Best*; yea *far Excelling in many Respects*.

But as an *Old Master-Teacher* upon the *Lute*, (and one who has been all along very *Zealous* for *That New Tuning*) coming lately to my *Chamber*, (whilst I was attending the *Press*) to see what Progress I had made in *This My Work*; After he had turn'd over so much as was *Printed*, and seeing most of my *Lessons* were in the *Flat Tuning*, seem'd not to be well pleas'd at It, whereupon I took an occasion to *Discourse* the *Business* with him a little, and to *Vindicate It*; but still he seem'd to persist in his *Former Humour*, (of *Opinion* only; for he could give no *Reason* but only 'twas the *Fashion*, and the *New-Tuning*) Then I turn'd him to *That Device*, which I have set *Here* in *Page* 192 *&c*. which after he had Read, and a while Consider'd upon, he was still and quiet; whereupon I desired *Him* to tell me seriously what he had to say to *It*: His *Answer* was *Quick*, and *Short*, (in *These very Words*) viz. *These Things were never look'd into Thus before*; which was as much as a *Perfect acknowledgment of the Thing which I Stand up for*. And doubtless All must do the like, when once They Truly look into the *Right Reason* of *It*, or else *Renounce* their own *Reason*.

I have likewise wondred sometimes, how It came to pass, They have stuck so very long, (*viz*. 40 *Years*, or more, and still call It the *New Tuning* (for shame *call It not so*) and not yet *Chang'd It* for another.

But

'But now I think on't, I verily believe I have Hit upon the *Right* 'and *Perfect Reason*, and I am confident, there can be no other 'possibly, which is *This*: for no doubt, but they (I mean the '*Modists*) have been long enough *Nibbling*, *Hammering*, and '*Pumping* at *It*, to find out some *Other*, and would rather than a '*Great deal* they could hit upon *One* which should be cry'd up for '*New*; but they are at a *Non plus ultra*; that is, they are *Out-* 'witted; for except they should produce something that may car- 'ry a *Plausible kind of Show* with It, they do nothing. And tru- 'ly I believe, that the *Wit of Man* shall never *Invent Better Tu-* 'nings, either upon *Lutes*, or *Viols*, than are at this day in Being, 'and Use; for questionless, *All Ways* have been Tryed to do *It*, 'and the *very Best* is now in *Being*; so that let none expect 'more *New Tunings*, than now they have, except some *Silly*, 'and *Inferiour Ones*, (as several I have all along seen) but they 'dye quickly, and follow after their *Inventors*; but this of the '*Flat Tuning*, and that of the *Old-Lute-Tuning*, viz. *the Theorboe-* 'Tuning, undoubtedly will remain so long as *Lutes*, and *Musick* 'remain upon *Earth*.

The Reason, why no late New Tuning for the Lute.

No better can be Invented, than what we now Enjoy.

☞ 'And I am very subject to believe, That there are some *Lute-* 'Masters, who do well enough know the *True Difference* be- 'twixt *These Two Tunings*; yet because they have, (*Inconsiderately*) 'either *undervalued This*, or *Cry'd up That* so strongly, are now '*Asham'd* to return again unto *It*, and *God knows*, the *General* 'Ignorance of the *People*, is *too much*, to find out the *Truth*, &c. 'But *Here 'tis Plainly laid Open*, if they can but *Believe It*, when 'they *See It*. But one *Main Injury* by *This*, is fall'n upon the *Sim-* 'ple Learners, who are made *to Believe*, that which is not in 'Nature, *viz.* That 'tis the *Manner of Tuning* of an *Instrument*, that 'causeth the *Excellency* of *Musick*: Now *There* lies a *Great Gul-* 'lery; for *Musick* is the same, (*quasi Musick*) upon all *Instru-* 'ments alike; only some *Instruments* have a *Better Twang*, than 'others have; and also some *Tunings*, are *Better*, than others; 'that is, are more *Proper*, and *Apt*, (as I have *Sufficiently De-* 'monstrated already) to perform some things upon, than are 'others: But this the *Scholar* understands not; but *Thinks*, *That* 'a *New Tuning brings New Musick into the World*.

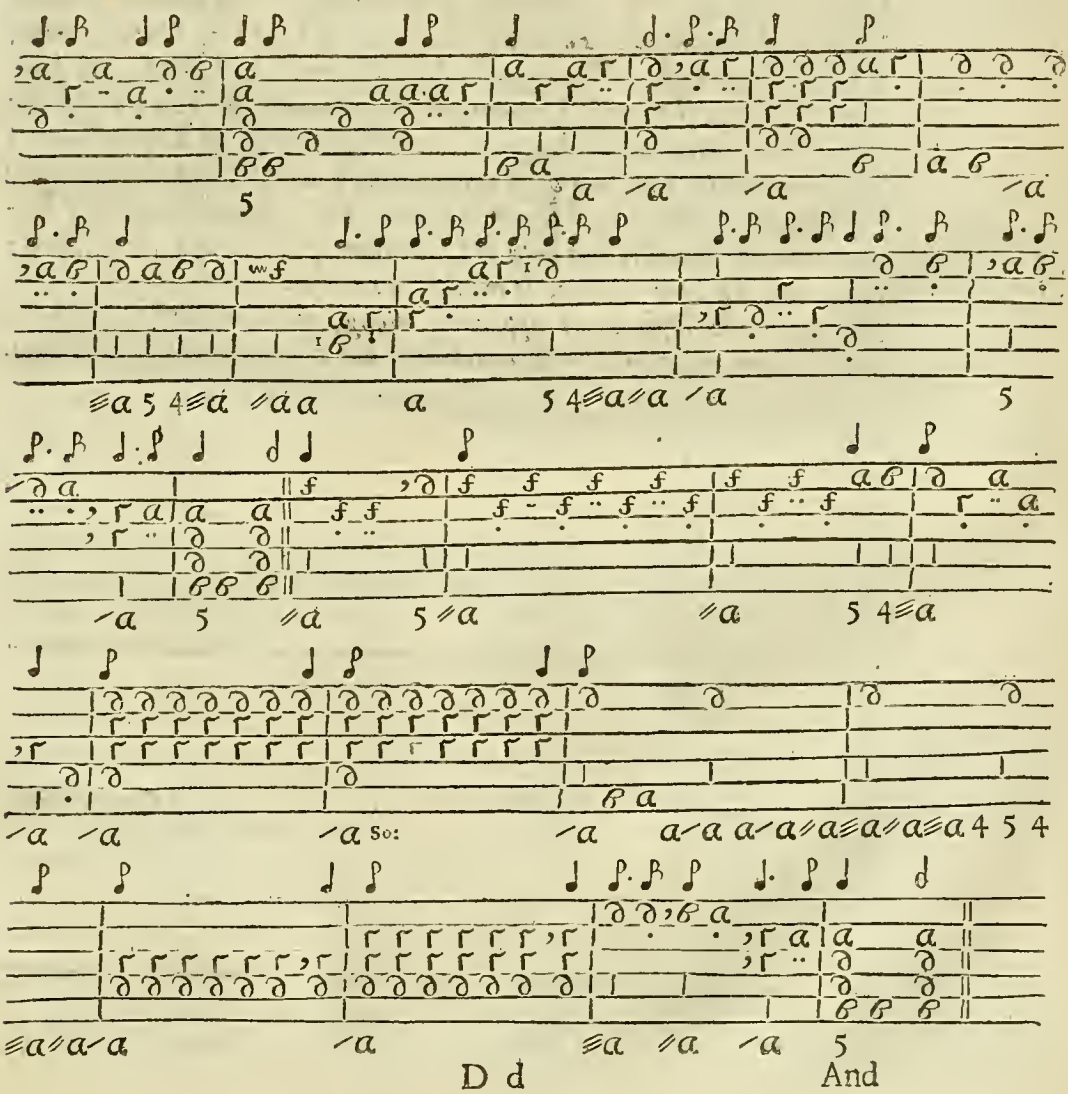
A Great Gullery to Young Scholars, who think, that New Tunings bring New Musick into the World.

'Now, that they shall be undeceived, who are thus *Captiva-* 'ted for want of *Skill*, and *Right Information*, I have, (you 'see) set them down a *Rule* in *Page* 186. how They 'Themselves shall *Translate* any *Lesson*, from one *Tuning* to the 'other, and the *Musick* (they shall find) will be the *very Same* 'in all *Punctilioes*, (only as I said) in some *Particular Cases*, 'Stops, and *Places*, there may be a more *Easie*, or *Familiar Way* 'of *Expressing* such and such things in one *Tuning*, than in ano- 'ther, which alters not the *Musick* at all.

'Now to Conclude *This Business* in *Few Words*; Let both *These* 'Tunings be *Examined*, according to a *Judicious*, and *Rational* 'Account; and It shall be found, That the *Flat-Tuning*, *is a most* 'Perfect, Full, Plump, Brisk, Noble, Heroick-Tuning; Free and

Copious,

Copious; Fit, Aptly, and Liberally to Expreſs any thing, in any of the 7 Keys. But That New Tuning is far ſhort of Theſe Accommodations, and is obviouſly ſubject to ſeveral Inconveniences, as before I have manifeſted, and made plain. Yet I do acknowledge, for ſome things, upon ſome *Keys*, it is very *Fine*, and *Neat*; but *nothing ſo Subſtantial, as That Flat One; which moſt worthily ought to have the Preheminency, and which I doubt not, but It will again Re-aſſume, when Theſe Things ſhall be once Examin'd, and Conſider'd upon. Beſides, view here but of a Common Toy*, yet an *Excellent Old Leſſon*, known by the *Name* of the *Nightingal*, which I have here ſet down on purpoſe, in *That Incomperable Flat Tuning*, for their *Eternal Shame*, who ſhall yet contend for the *Preheminence* between *Theſe* 2 *Tunings*; and I only ſet It down Single, (without *Its Tranſlation*) becauſe I leave that to Themſelves, or any other to do, (to the *Beſt Advantage*) leſt I ſhould be thought to do *It Partially*: And let them then tell me their *Judgments*, after they have made their *Beſt Tryals* to *Tranſlate It*. It is (you ſee) in *C-ſa-ut-Key*, and (which is yet more for the *Credit* of the *Flat Tuning*, it is Set to be Play'd without the *Treble String*, which is no *Small Conſideration*.



'*And let Them do by This of Mine, as I have done by That (before) of Theirs*, viz. *Set It in the same Key: And Then Thus much I'le adventure to Say, and Promise*, viz. *That if they Equallize This Lesson, (Thus Set (by Their Translation) in Freeness, Fullness, Ease, Familiarity, and Compleatness; (and This Lesson is but (as I said) One of our English Toys, or Common Tunes.) I will be Bound to stand upon the Pillory, 3 Market Days, with my Book in my Hand, and make an open Recantation, and Beg Their Pardon; which will be but a Fit Punishment for Me, who have Thus Irreverently attempted, and Spoken against Their Great Idol, the Mode; and to Contradict the General-Swallow'd-down-Gobblet of the Inconsiderate Opinion, of the* 40 *Years-Old-New-Tuning.*

☞ '*I must be pardon'd for This my Earnestness, (or rather Zeal) in This Particular Thing*, viz. *against the Humour of Invegling Learners to* Hanker, *and long after New or Various Tunings*, &c. *because I am most Assured, It is, and has been (all along) one Grand Cause of making the Lute-Play Hard, and Troublesome; to the Great Discouragement, and Hindrance of most Young Undertakers upon It; Whereas, if Masters would rightly Consider Their own Ease, and Profit; Their Scholars Benefit, and Content; and the Promotion, and Facilitating of the Art: They would Certainly Reduce All, or most of Their Performances to That One Only Copious, Ease, and Best of Tunings; which is most Sufficient, and least Troublesome; the which They might (with much Ease) do: and I am Confident, that where there is One now Learns, (in a Short Time) there would be* 20, (*yea very many more;*) *and the Lute brought into Deserved Esteem, and Request again; for It has no manner of Opposition, or Enemy, but only the Opinion of Hardness, or Difficulty; and by This Means, It would Certainly be much more Ease, as I have made sufficiently appear all along, in This Work; So that I will say no more to This Particular; but Proceed to the* Dyphone.

What has been one main Cause of making the Lute Hard, and Troublesome to Learners.

What is the Lute's Greatest Enemy.

Concerning

Concerning the

DYPHONE:

OR

Double-Lute,

The Lute of Fifty Strings.

CHAP. XLI.

THE *Figure* of which *Instrument*, you may see in *Page* 325 which *Figure* doth so Perfectly *Represent* the *Original*, that if you mind It well, you may *Fancy*, you see the very *Instrument It Self*; and is(as yet) *the One Only Instrument in Being of That Kind*; and but *Lately Invented*, by *My Self*, and made with *My own Hands*, in the *Year* 1672.

By what Occasion It came to be Inuented.

The *Occasion of Its Production*, was *My Necessity*; viz. *My Great Defect in Hearing*; adjoined with *My Unsatiable Love, and Desire after the Lute*; It being an *Instrument so Soft*, and *Past my Reach of Hearing*, I did Imagine, it was possible to *Contrive* a *Louder Lute*, than ever any yet had been; whereupon after divers *Casts*, and *Contrivances*, I pitch'd upon *This Order*; the which has (in a *Great Degree*) answered my *Expectation*; It being absolutely the *Lustiest* or *Loudest Lute*, *that I ever yet heard*; for although I cannot hear the least *Twang* of any other *Lute*, when I *Play* upon *It*; yet I can hear *This*, *in a very Good Measure*; yet not so *Loud*, as to *Distinguish Every Thing I Play*, without the *Help of My Teeth*; which when I lay *Close to the Edge of It*, (*There*, where the *Lace is Fix'd*) I hear *All I Play Distinctly*; so that *It* is to Me (*I Thank God*) *One of the Principal Refreshments, and Contentments I Enjoy in This World*; what *It* may prove to *Others*, in *Its Use*, and *Service*, (if any shall think fit to make the *Like*) I know not; but I conceive *It* may be *very Useful*; because of the *several Conveniences* and *Advantages It* has of *All Other Lutes*; as I shall here declare. *First*,

How a Deaf Person may Hear Musick; and the Unvaluable Benefit of It to the Author, being Deaf.

Two Great Avantages *It* has of all other Lutes, as to Augmentation of Sound.

You may well conceive, *It* may have a *Fuller*, *Plumper*, and *Lustier Sound*, than any *Other*; because the *Concave* is almost as

Long again, as moſt *Ordinary Lutes*; for 'tis clearly *Hollow*, from *Neck* to *Neck*, without any the *Leaſt Interruption*; ſo that when you *Play* the *One*, you have the *Advantage* of the *Other*, at the ſame time, *Turn which you will:* This is *One Augmentation of Sound*; There is yet *Another*; which is from the *Strange*, and *Wonderful Secret*, which lies in the *Nature* of *Sympathy*, in *Unities*; or the *Uniting of Harmonical Sounds*; the *One* always *Augmenting* the *Other:* For let 2 *Several Inſtruments* lie aſunder, (at any *Reaſonable Diſtance*) when you *Play* upon *One*, the *Other* ſhall *Sound*; provided *They* be both *Exactly Tuned in Uniſons*, to *Each Other*; otherwiſe not. This is known to *All Curious Inſpectors* into *Such Myſteries*.

The wonderful Secret of Unities in Sound.

If This therefore be *True*, It muſt needs be *Granted*, *That when the Strings of Theſe Two Twynns (Acchordingly) put on, and Tun'd in Unities, and ſet up to a Stiff Luſty Pich, They cannot but much more Augment, and Advantage One the Other.*

Theſe are the 2 *Main Advantages*, as to *Augmentation of Sound*; which no *Rational*, or *Underſtanding Man* can doubt of.

Some other Conſiderable Benefits by This Inſtrument.

There are ſeveral other *Benefits* by *This Inſtrument*; as Firſt, you are provided of *Both* the *Moſt Compleat*, and *Uſeful Lutes* in the *World*; and you have *Them Cloſely Ready*, upon any *Contrary*, and *Sudden Occaſion*; The *Majeſtick Theorboe*, either for *Voice*, *Organ*, or *Conſort*, *&c.* and The *High Improved French Lute*, for *Airy*, and *Spruce*, *Single* or *Double Leſſons*; and is alſo a *Moſt Admirable Conſort Inſtrument*, where They know how to make the *Right Uſe of It*, and not ſuffer It to be *Over-Top'd* with *Squaling-Scoulding-Fiddles*; but to be *Equally Heard* with the *Reſt*, *&c.* Theſe I ſay are always at *Hand*, to *Pleaſure Friends Entreaties*, *&c.* But for any Ones *Private Practice*, It is of *Moſt ſingular Advantage* for *Differing Practices*; and will moſt certainly make a *Man* both *an Able Maſter*, and gain *Him an Able Hand:* But *Theſe Things* muſt be only *Believed*; *very Few* having Try'd it out by *Experience*, as I my ſelf have done, with both *Lute*, and *Theorboe*.

Another *Benefit* by *This Double-Strung-Lute*, is; whereas other *Lute-Bellies* conſtantly *Sink* between the *Knot*, and the *Bridge*, by reaſon of the *Great Force* of the *Strings Drawing*; ſo that They are often to be taken off; *This Belly* will not ſo ſoon *Sink* there; becauſe the *Strings* draw contrary ways; ſo that They may be ſaid to *Counterbuff one another*: By which means *This Belly of Mine* has been kept *Straight*, and *Tight*, ever ſince It was made, and not any one *Barr Sunk*, or *Looſned*. And It always ſtands at a very *Stiff*, and *High Pitch*, and *Strung very Round*.

Another *Convenience* is, *It will Endure a Luſty Strong Play*, without *Jarring*, or *Snarling*; All which other *Weaker Lutes* will not do.

One only Objection againſt *It*, ſufficiently Anſwered.

Now againſt all *Theſe Conveniences*, and *Advantages*, there may be *One very Plauſable*, and *Probable Objection*, (and there can be no more) *viz.* *It* muſt needs be *Cumberſome*, or *Troubleſome* in the *Holding*

Holding, and *Use*. To which I *Answer Thus*. *First*, As to the *Grasp of either Hand*, I have taken such *Care*, that It is the *very same*, *with All manner of True Sciz'd Lutes*, *both Theorboes*, and *French Lutes*, nothing at all *Differing*.

Then as to the *Holding* of *It* betwixt the *Arm*, and *Breast*, the *French Lute*, (as I said) is the *very Same*; but the *Theorboe* much more *Easie*, than *Most True-Consort-Pitch'd-Theorboes*; because *They* are *Commonly more Wide*, or *Broad in the Ribs*, and *Belly*, than is *This*; For *It* is every way as *Compendious*, and *Handy*, as is the *French Lute*; there being scarcely any *Difference* in *Their Scize*, or *Bulk*; (as you may perceive by the *Figure*) the which I chose to do; because I did Consider, That what I might Loose, as to *Fulness of Sound*, (one way) in the *Breadth*, I knew I should gain *much more* in the *Length* (the *Other*.)

The *Length* of the 2 *Necks*, and *Heads*, is no *Inconvenience* at all, after you are a little us'd to the *Holding* of *It*; for neither of *Them* touch the *Ground* as you *Play*: So that for My own *Part*, I know *no Inconvenience* at all in *It*; but find many *Great Conveniences* by *It*.

Concerning the Dimensions of This Instrument.

Now as to *Its* other *Dimensions*, It is in *Its Body* of a *Perfect Pear-Mould*, *both Ways*, (which is *Judg'd* the *Best Shape* for any *Lute*;) And indeed the *Very Best Sounding Lutes* are *Pear-Mould*.

It Carries Compleatly 50 *Strings*, viz. 26 upon the *Theorboe-Part*, and 24 upon the *French-Lute-Part*.

The *Length* of the *Strings of Both*, from *Bridge* to *Nut*, are *Exactly Consort-Pitch*: The *Treble Strings of Both*, to be *Pitch'd* to *G-sol-re-ut*: The *Heads* of the *French Lute*, the *very same* with *Others*: But the *Head* of the *Theorboe* is *much Shorter*, *than most Theorboes*; the which (upon a *Judicious Examination*, is still the *More Compleat*; but *much more Naturally Uniform*, *Proportionable*, and *Even*, (as to *Sound*;) For *Those very Extream long Heads*, which usually are put upon *Theorboes*, are both *Troublesome* to *Tune*, and *Inconsistent* with the *Punctilioes*, and *Criticisms* in *Art*; They *Rendring* the *Instrument Disproportionable* within *It self*; for in the *Use* of *It*, *Those Extraordinary Long Basses* commonly *Over-Ring*, and *Drownd* the *Trebles*, or if (to help the matter) you strike *Them* so much the *Softer*; yet *They* seem not to be of the same *Kin-ship* with the *Shorter Strings*, but as if They belong'd to another *Instrument*. Whereas *This Instrument* is so *Proportionably* made, that each *Diapason Descends Gradually*, *Step* by *Step*; by which means, the whole *Number*, both of *Short*, and *Long*, *Strings*, *Speak Uniformly*, and *Evenly* to *Themselves*; which is a very *Considerable Matter*, in any *Instrument*.

The Great Inconvenience of Disproportionable Heads to *Lutes* or *Theorboes*.

I have now done with the *Description* of *This New Instrument*; only I must needs *Beg* for *It*, and *My Self*, *One*, *or Two Favours*, in *Reference* to some *Allowances*, which *It* ought to be Consider'd in: As *First*, *It* is a *New-made-Instrument*; and therefore cannot yet *Speak* so *Well*, as *It* will do, when *It* comes to *Age*, and *Ripeness*; yet *It* gives forth a very *Free*, *Brisk*, *Trouling*, *Plump*, *and Sweet Sound*: But 'tis Generally known, That *Age* adds *Goodness*, and

Per-

Perfection to *All Instruments* made of *Wood*: Therefore *Old Lutes*, and *Viols*, are always of much more *Value*, than *New Ones*; So that if an *Instrument* be *Good*, when *New*, there is no doubt but *It* will be *Excellent*, when *It* is *Old*.

Secondly, *It* was made by a *Hand*, that *Never* (before) *Attempted the Making of Any Instrument*; Therefore It must needs want *Those Perfections*, which a *Skilful Practical Operator* in such *Things*, would doubtless have *Given It*.

Concerning the *In-side* of *This Instrument*, in *Reference* to the *Taking off the Belly*, at any *Time*, upon *Necessity*; Know, *It* is so Contriv'd, that either *Part* of the *Belly* may come off *Single*, and the other may still stay on; For between the 2 *Bridges*, there is a *Dividing Joynt*, which may easily be *Parted*, with a *Hot Iron*, and a little *Moist Cloath*, *&c.* (as by *Direction*, in the *Mechanical Part*, *Page* 56. you may see how to do;) and It is much more *Easie* to *Take off This Belly*, and set It on again, than the *Belly* of any *Other Lute*; for there is a *Strong Barr*, *Glewed* to the very *Edge* of each *Divided Part*, in *That Place*, which will come off with each *Belly*, and is of *Substantial Use* for strengthning the whole.

Concerning the In side of This Instrument, and Its Conveniences

Let *Thus much* suffice to be spoken by Me, Concerning *This New Instrument*; but whosoever pleaseth, may *Hear It Speak much Better for It Self*.

Yet only, because *It* is *My Beloved Darling*, I seem'd (like an *Old Doting Body*) to be *Fond* of *It*; so that when I had *Finish'd It*, I *Be-deck It* with *These Fine Rhimes*, following; *Fairly Written* upon each *Belly*; *viz. First*, Round the *Theorboe Knot*, *Thus*.

A Recreative Fancy.

I am of Old, and of Great Brittain's *Fame*,
Theorboe *was My Name.*
(Then next, about the *French Lute Knot*, Thus.)
I'm not so Old; yet Grave, and much Accute,
My Name was the French Lute.
(Then from thence along the Sides, from One *Knot* to the Other, *Thus.*)
But since we are Thus Joyned Both in One,
Henceforth Our Name shall be The Lute Dyphone.
(Then again Cross-wise under the *Theorboe-Knot*, Thus.)
Loe Here a Perfect Emblem seen in Me,
Of England, *and of* France, *Their* Unity:
Likewise * *That Year They did each other Aid*,
I was Contriv'd, and Thus Compleatly made.
Anno Dom. 1672.
(Then (Lastly) under the *French-Lute-Knot*, Thus.)
Long have we been Divided; now made One,
We Sang in * 7th's; *Now in Full* Unison.
In This Firm Union, *long may We Agree*;
No Unison's *like That of* Lute's Harmony.

Viz. When They United Both against the *Dutch*, and Beat Them Soundly.

Viz. Discords; for the *7th.* and *2d.* are the 2 only Hateful Discords in Nature.

Thus in It's Body, 'tis Trim, Spruce, and Fine;
But in It's Sp'rit, 'tis like a Thing Divine.

Concerning the

THEORBOE.

CHAP. XLII.

THE *Theorboe*, is no other, than *That* which we call'd *the Old English Lute*; and is an *Instrument* of so much *Excellency*, and *Worth*, *and of so Great Good Use*, That in dispite of all *Fickleness*, and *Novelty*, It is still made use of, in the *Best Performances in Musick*, (*Namely, Vocal Musick.*) The Description of the *Theorboe.*

But because, I said It was the *Old English Lute*, It may be ask'd, Why is It not then *still so Call'd*; *but by the Name of the Theorboe?* The Difference between It, and the *Old English Lute*,

I Answer, That although *It be the Old English Lute*, yet as to the *Use of It Generally*, *there is This Difference*, viz. *The Old Lute was Chiefly us'd*, *as we now use our French Lutes*; (*so call'd*;) *that is*, *only to Play Lone-Lessons upon*, &c. *But the Theorboe-Lute is Principally us'd in Playing to the Voice*, *or in Consort*; *It being a Lute of the Largest Scize*; *and we make It much more Large in Sound*, by contriving unto *It a Long Head*, *to Augment and Increase that Sound*, *and Fulness of the Basses*, *or Diapasons*, *which are a great Ornament to the Voice*, *or Consort.*

Now by this little that I have said, it may well be ask'd, (if It be an *Instrument of such Worth*) Why is it not then made use of, *as a Lute* to perform such *Lessons upon*, *as are performed upon the Lute?* To which I Answer, for several *Good Reasons.* Reasons, Why It may be call'd a *Theorboe.*

First, *This Great Lute*, is of *too large a Scize for such Performances*; They being commonly of a *Nimbler Agitation*, than *Those Things* which are most usually performed in *Consort*, or *to the Voice.* 1st. Reason.

And admit that any the *Most Nimble Things*, which are *us'd in Consort*, come to be perform'd upon a *Theorboe*, you must know, that *That Part* has only the *Ground*, *or Bass*, *Chiefly to Act in*, which is (in *All Consorts*, or what *Generally is made*) the *Slowest Part of Motion*; yet if the *Performer upon the Theorboe*, *has a Quaint*, *and Skilful Command*, *both of his Instrument*, *and the Theoretical Order of Musick*, *he will show you Agillity*, *and Nimbleness enough*, *for your Great Content.*

But

But as It is *Ordinarily uſed*, It is not an *Inſtrument of That Activity and Spirit*, (*appearing*) *as It is Really and Truly in It ſelf, and Its Capacity, capable of.*

Let This ſuffice for *one Reaſon*, why it is not *Call'd a Lute*, or not put to *That uſe of a Leſſer, or Well Sciz'd Lute, for ſuch Nimble, and Active Performances.*

2*d.* Reaſon. The 2*d.* is *This*, that by Reaſon of the *Largeneſs* of It, we are conſtrain'd to make uſe of an *Octave Treble-String*, that is, of a *Thick String*, which ſtands *Eight Notes Lower, than the String of a Smaller Lute*, (for no *Strings* can be made ſo *Strong*, that will ſtand to the *Pitch of Conſort, upon ſuch Large Sciz'd Lutes*) *and for want of a Small Treble-String, the Life and Spruceneſs of ſuch Ayrey Leſſons, is quite loſt, and the Ayre much altered.* Nay, I have known, (and It cannot be otherwiſe) that upon ſome *Theorboes*, they have been forc'd to put an *Octave String in the* 2*d. String's Place*; by reaſon of the very *long Scize of the Theorboe*, which would not bear a *Small String* to Its *True Pitch*; becauſe of Its ſo *great Length, and the Neceſſity of ſetting the Lute at ſuch a High Pitch*, which muſt *Agree* with the reſt of the *Inſtruments.*

Truly I cannot tell, why It was ſo called *Theorboe*; but for *Theſe Reaſons*; the *Diſtinction of Names*, between *It*, and the *Smaller Lute*, may well enough be maintained, ſeeing It has Now got the *Name.* (Θε in *Greek*, begins a *very High Name.*)

A 3*d.* Reaſon, Another *Good Reaſon* I ſhall give, (which is not conſidered of by many) Namely, That *Thoſe very Long, and Long-Sounding Diapaſons*, (before mentioned) are often *Great Inconveniences to the Compoſitions of ſuch Leſſons, as are uſually made for Leſſer Lutes, which have their Diapaſons in a Shorter, and more Proportionable Agreement with Thoſe* other *Treble, and Tenor Strings.*

Inconveniencies, by Reaſon of too long *Diapaſons* in a *Lute*, or *Theorboe.* For if you meet with a *Leſſon* which runs much with *Quick-Proportion'd Time*, upon *Thoſe Long Baſſes*; you will find *That Great Inconvenience* before mentioned; which is, That the *Former-Struck-Baſs* will *Sound ſo Strong, and ſo Long, that the next immediately following, will be ſo harſh, (they Two Snarling together, as I may ſo ſay) that it will be as Bad, as Falſe-Diſchording-Compoſition, and very Confounding.*

This *Inconvenience* (Here) is found upon *French Lutes*, when their *Heads* are made too long; as ſome deſire to have them; becauſe (indeed) *Length of String*, in any *Inſtrument*, cauſeth *Bravery*, and *adds Luſtre to the Sound of That String*; but if They did adviſedly conſider *This Inconvenience* which I have *mentioned*, They would forbear ſuch *Contrivances*; and chooſe to make *Their Lutes Artificially Proportionable, betwixt Their Baſſes, and Trebles*; *which as to Compleat Performance, is Extream Needful.*

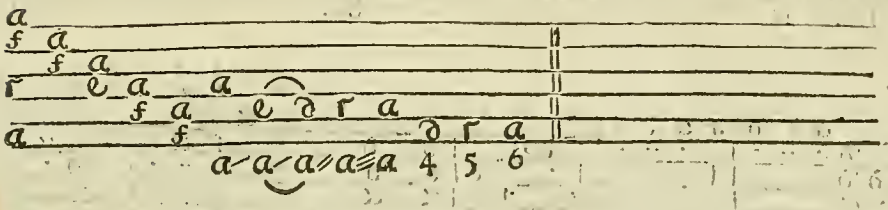
Directions for the Playing upon the *Theorboe.* Now as to *Directions* for *Playing This Inſtrument*, you need none; becauſe I have ſufficiently directed *the Way thereunto* in all *Particulars*, in my *Former Diſcourſe concerning the Lute*; which *Way and Order*, you are to obſerve in *This Exactly, in all Punctilioes*;

Allides ; and you may Play *Lessons* upon It as *Compleatly*, as upon the *French Lute* ; provided They be *Lessons proper, and becoming the Gravity of This Instrument* ; (for it is very *Improper to Play Light and Figgish Things upon It*) especially in regard of the *Octave Treble*, which will not give you the *Livelinesse* of the *Ayre*, as your *Smaller Lutes will do:* Yet you may make very *Excellent Things upon* It, *to Play alone*, if you observe the *Scope of the Instrument*. And indeed I have taken so much *Pleasure in This Instrument, in That Particular way*, That I have made divers *Things to It in That Nature* ; a *Tast whereof* I shall *Hereafter* set you down ; the *Playing* of which will enable your *Hand* sufficiently for a better use of It, in *Playing a Part in Consort off a Bass* ; which is no *Ordinary Piece of Skill*.

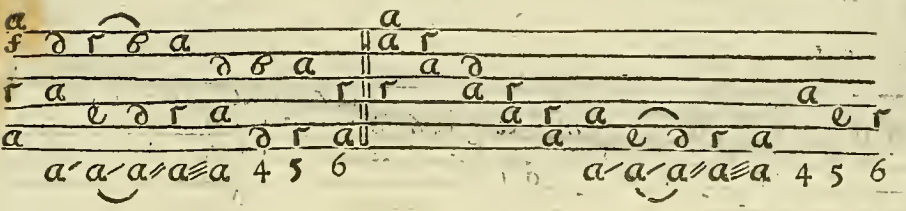
Directions unto which I shall likewise set down immediately after what here follows.

The Theorboe Tuning.

Unisons.



Eighths. *Fifths.*

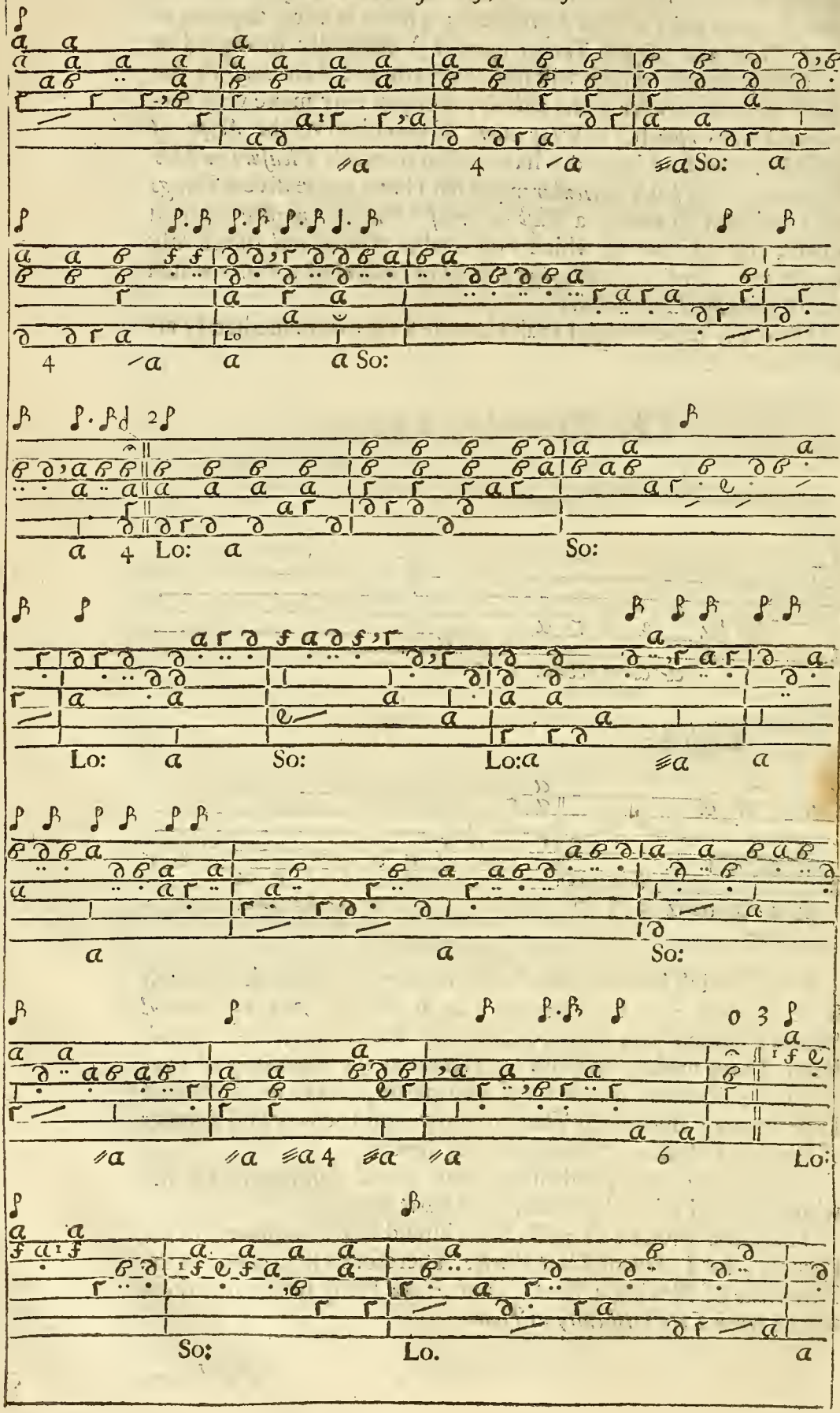


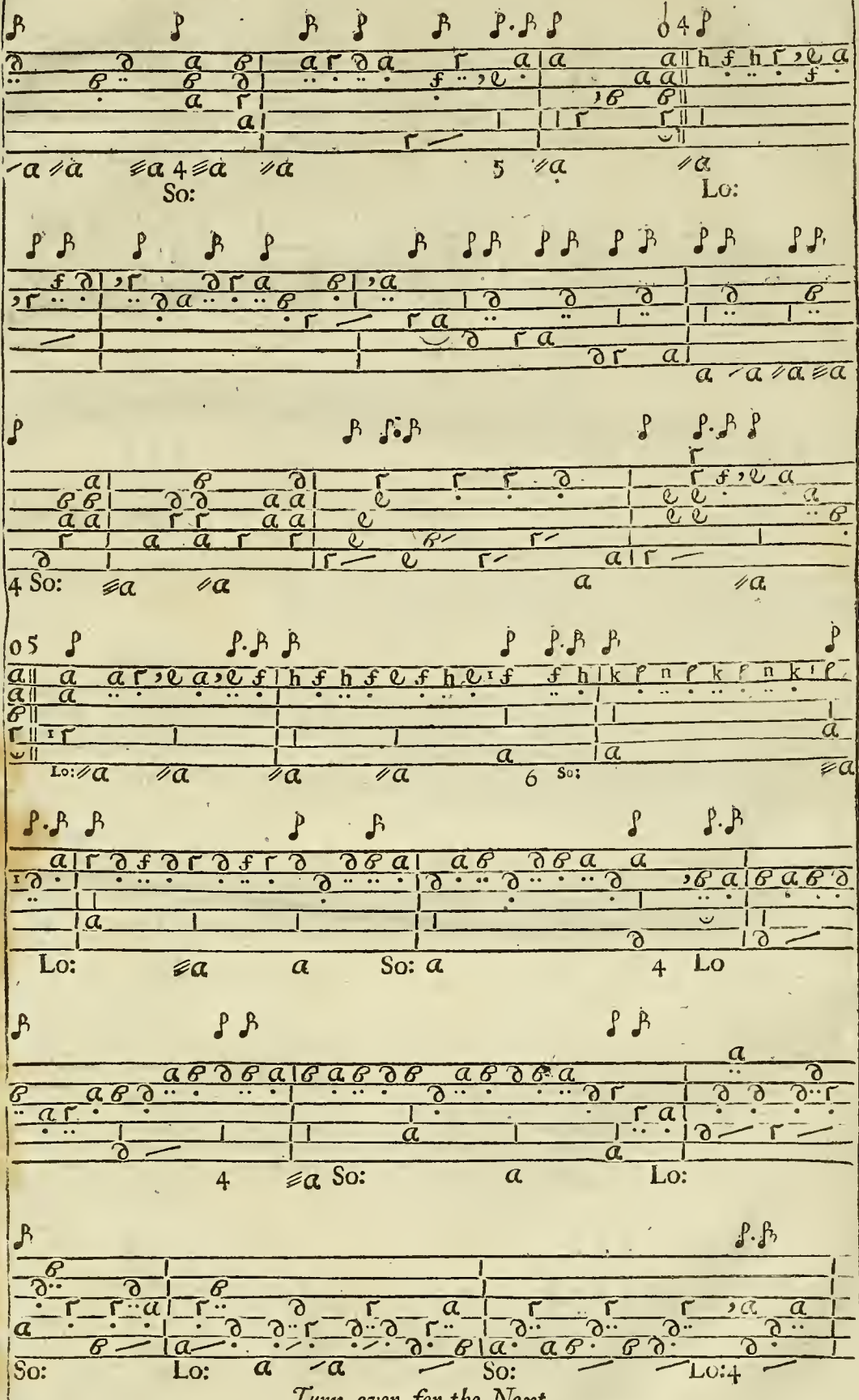
And *Here* is *That One Only Lesson for your Hand*; which although It seem long, may be *Divided* (as it were) into 13 *Several Strains* ; which you may perceive by the *Pauses*, and *Double Barrs*, I have made ; and also set *Figures* at the *Beginning* of every *Place:* So that you may (if you please) leave off at any of *Those Places* ; But I set It *Thus*, to show you the way and manner of Playing *Voluntary*, which you may Imitate,

This *Lesson* alone will make your *Hand Sufficiently* for the whole *Businesse* of the *Theorboe, be It what It will.*

Therefore *Practice It well* ; for I intend to set no more to *That* Purpose ; for I *Aim* at *Short Work:* Therefore I'le proceed to the *Directions* of Playing a *Part* ; your *Hand* being first made, there will be *much Less Difficulty* in *That.*

A Fancy-Prælude, or Voluntary; Sufficient Alone to make a Good Hand, Fit for All manner of Play, or Use.





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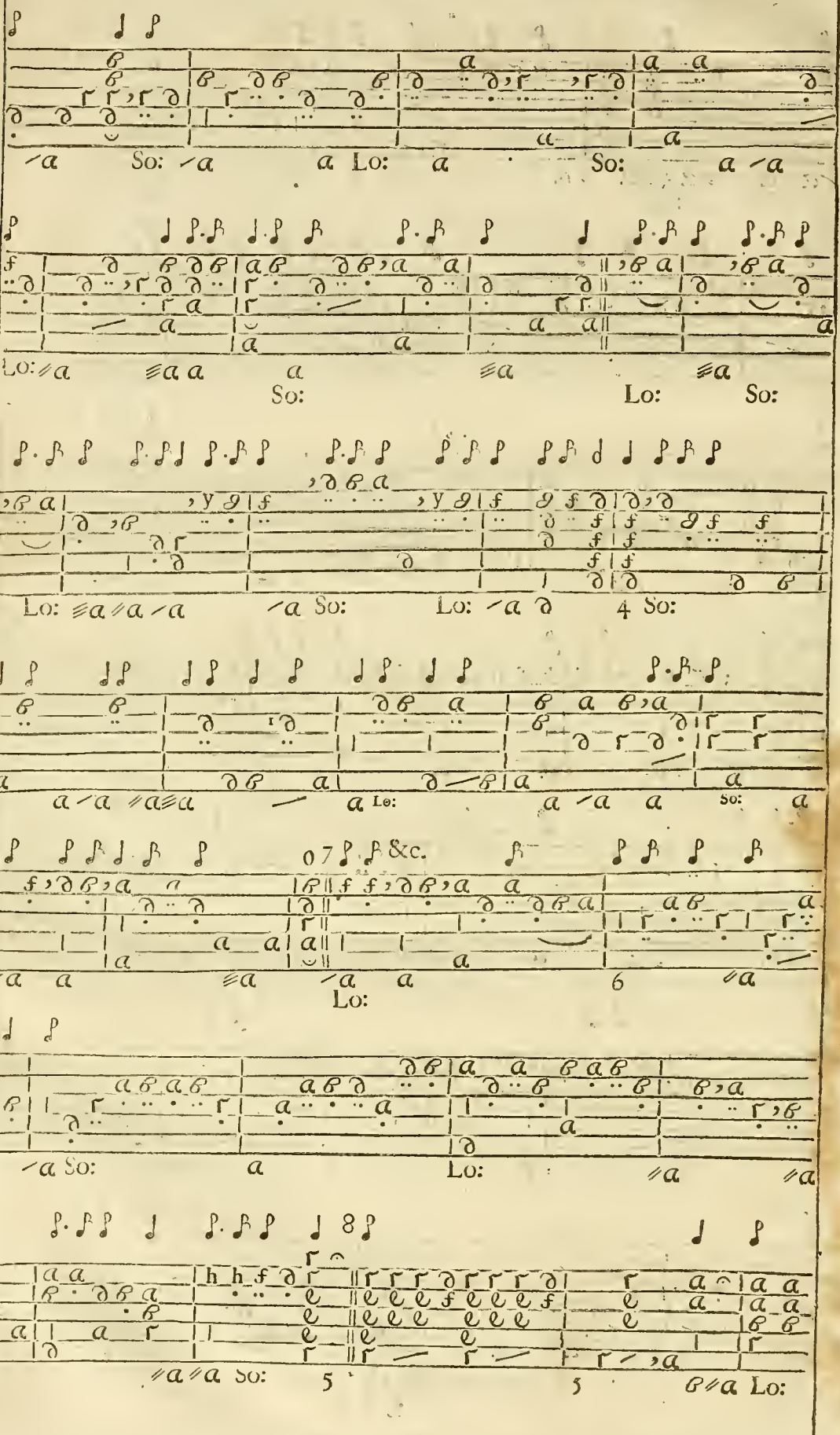
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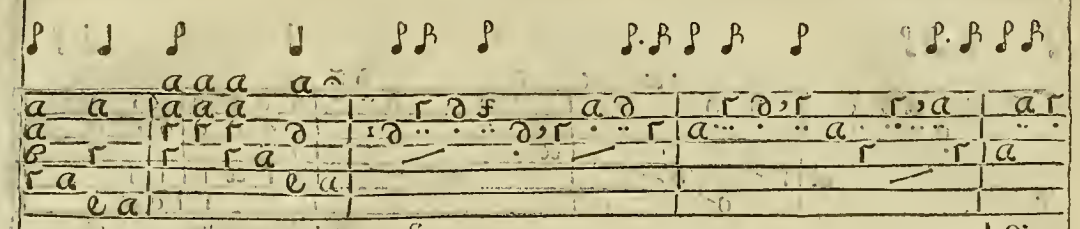

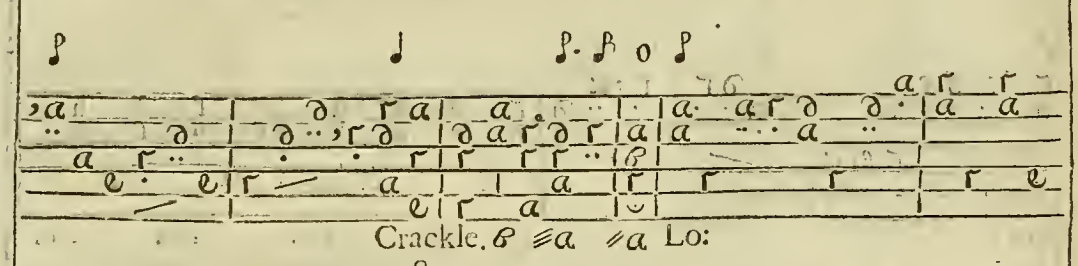

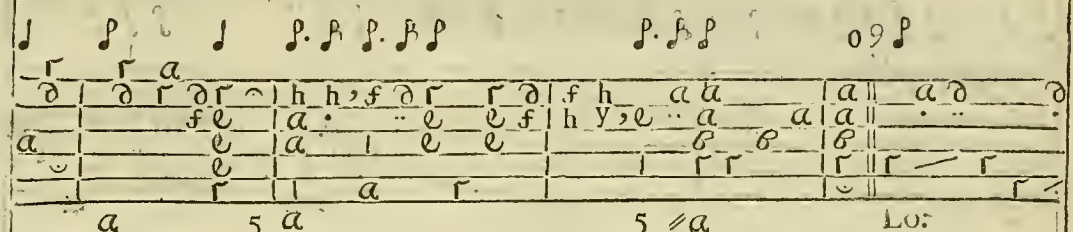

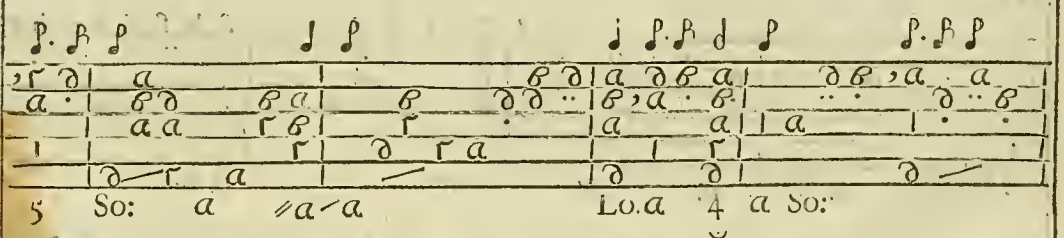

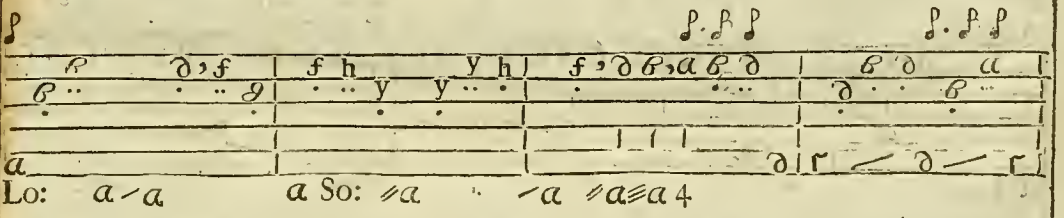

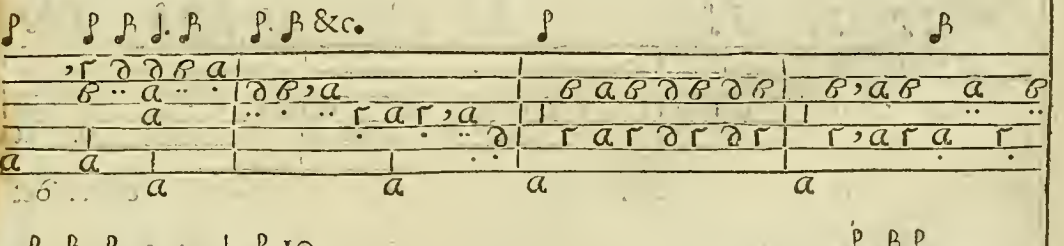

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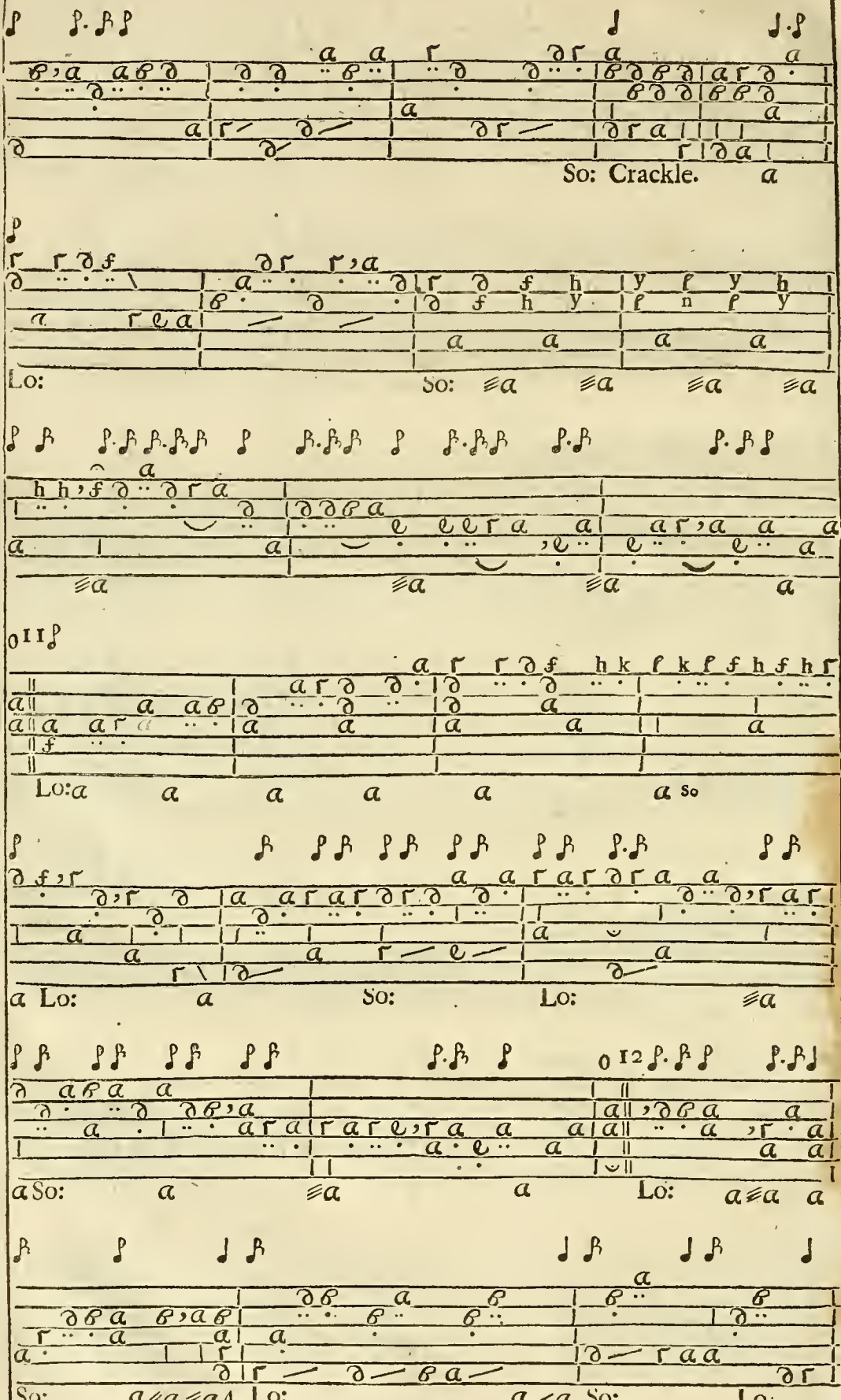
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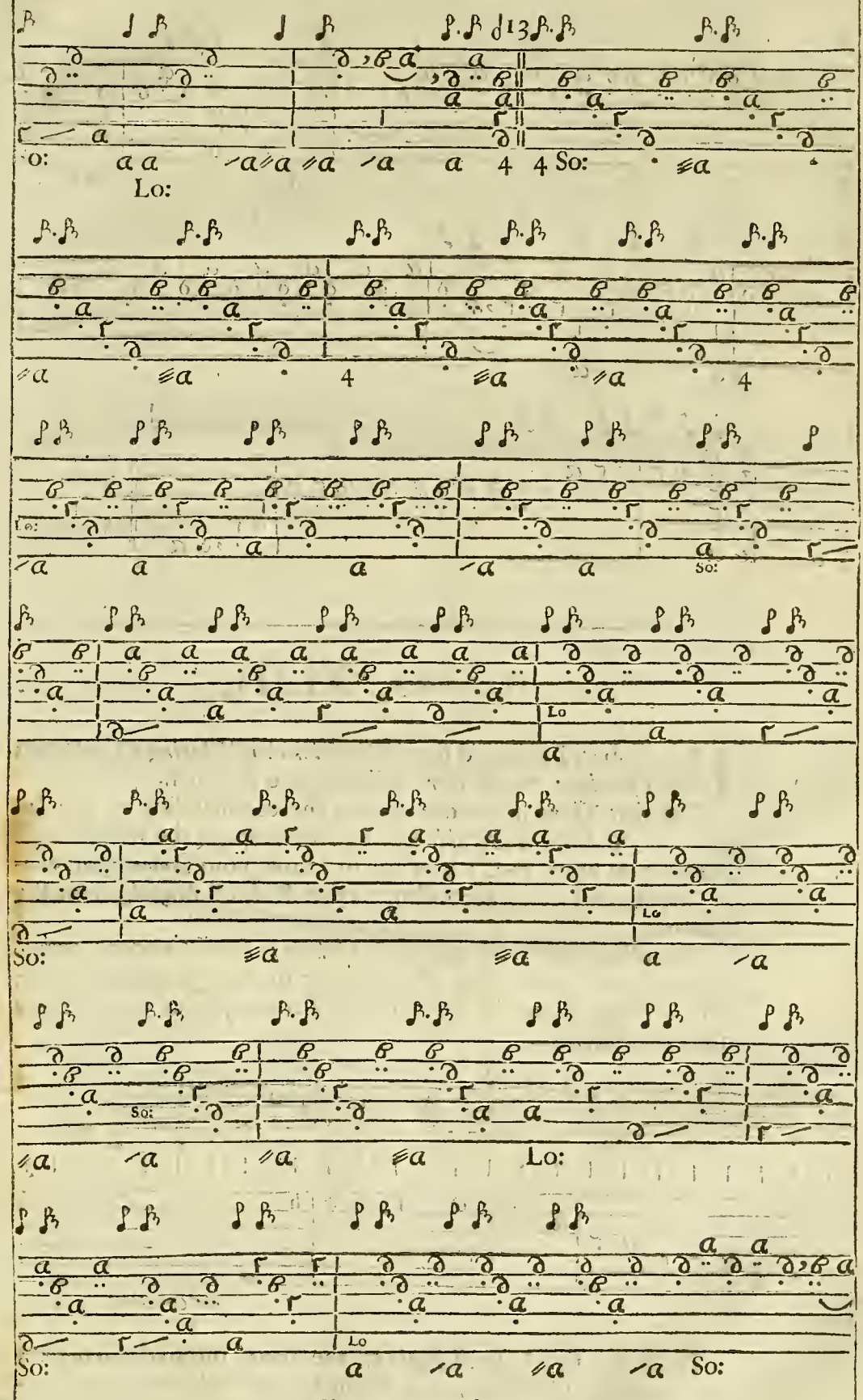

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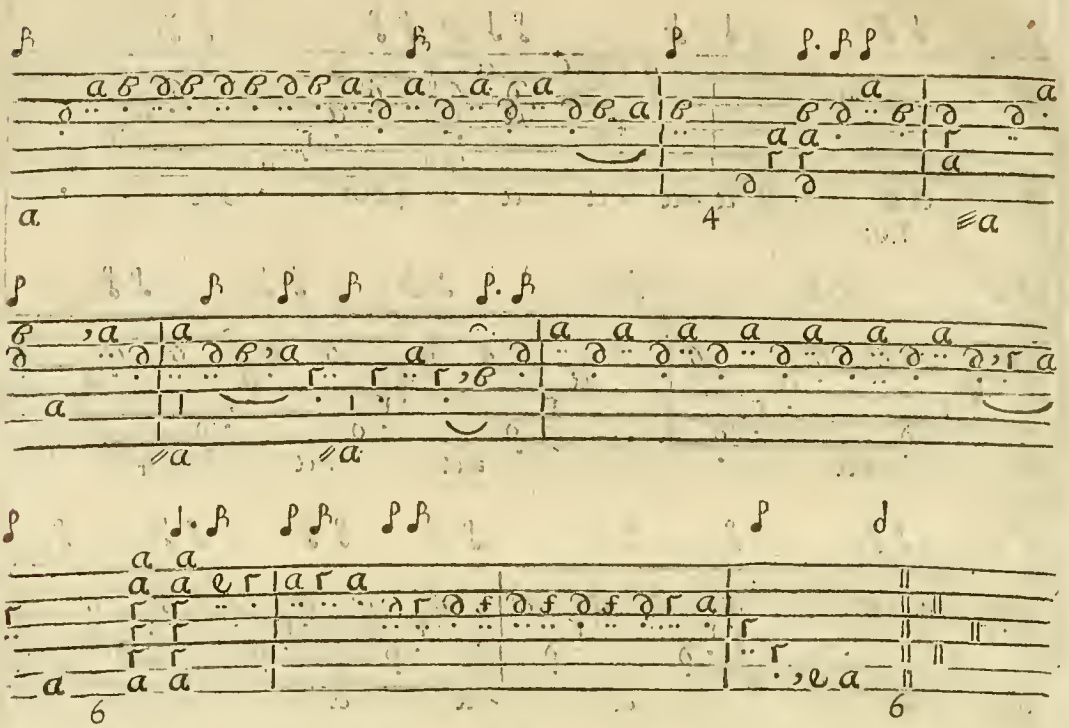
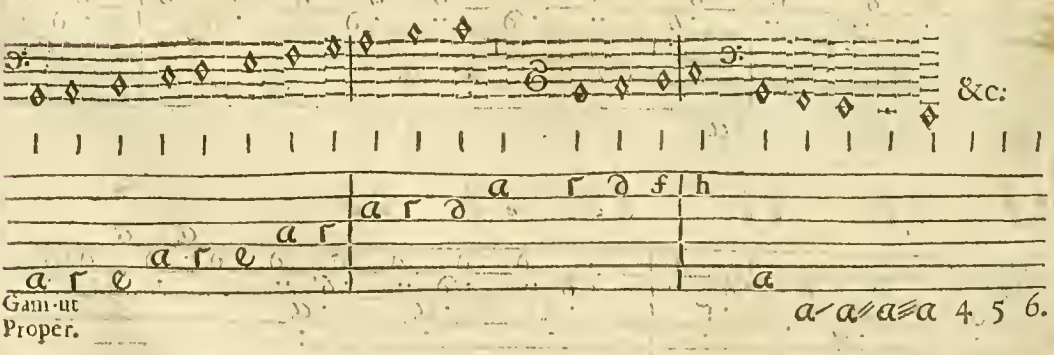


Chap. XLIII.

I Remember, I promis'd ſome *Directions* for *Playing* a *Part* upon the *Theorboe*; which *Here following* are ſet down.

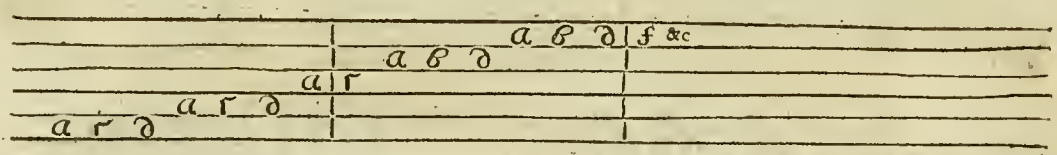
The firſt *Thing* therefore, (after the commanding of the *Inſtrument*, in ſome *Tollerable way* of *Readineſs*; (the which I ſhall *Adviſe* you unto, *&c.*) you are to know your *Notes* upon every *String*, and *Stop*, according to the *Scale* of *Muſick*, *viz.* the *Gam-ut*.

Therefore that you may know *Them*; *Here* (under) ſtand *All the Notes of the Scale*, (according to *Song*) in one *Order*; And beneath *Them* the ſame *Notes*, *Letterwiſe*; as we uſe *Them* upon the *Theorboe*.



Theſe are the *Natural Notes* of the *Scale*, the Sixth *String* being *Generally* us'd for *Gam-ut*, upon a *Full-Sciz'd Lute*; but upon *Lutes* of a *Smaller Scize*, which will not bear up to *Speak Plumply*,

Plumply, or *Lustily*, according to a *Consort-Pitch*; then we make the *7th. String Gam-ut*, as here in *This next Under-Line* you may see.



Gam-ut, &c. *for a Less Lute.*

But because the *Sixth String* is most *Generally* us'd for *Gam-ut*; and also it is best for your *Practice*, to use a *Large*, and *Full-Sciz'd Lute*. I will pursue the *Business* in that *Proper*, and *most Rightful way*, making the *6th. String Gam-ut*.

What is necessary for a *Theorboe-man* to know.

Now you must know, That He who would be a *Compleat Theorboe-man*, must be able to understand *Composition*; (at least) so much of It, as to be able to put *True Chordes* together; and also *False*, in Their proper *Times*, and *Places*; and likewise to know, how to make all manner of *Closes Amply*, and *Properly*.

And to *Assist* you in *That Particular*, I shall only refer you to Mr. *Christopher Simpson's Late*, and very *Compleat Works*; where you may inform your self sufficiently in *That Matter*, who hath sav'd me a *Labour* therein; (for had It not been already so *Exactly* done by Him, I should have said something to It, though (it may be) not so much to the purpose;) But my *Drift* is not to *Clog* the *World* with any thing that is already done; especially *so Well*.

My *Business* shall be, (to save you much labour in finding out all the *Chords*) and to give a *Quick sight* of Them, *1st.* according to their *Natural Agreement*, in *3d's*, *5th's* *6th's*, and *8th's*, &c. And then to show you *Examples* of *Closes*, or *Cadences* for every *Key*; which when you can *Readily* perform, from off a *Song-Note*, you may be said to be a *Tollerable Performer* in a *Consort*, upon *This Instrument*. And some there are, who cannot *Compose*; yet by doing *Thus*, pass for very good *Theorboe-Men*.

The Greatest Excellency in a *Theorboe-man*.

But still you must further know, That the *Greatest Excellency* in *This Kind* of *Performance*, lies beyond whatever *Directions* can be given by *Rule*.

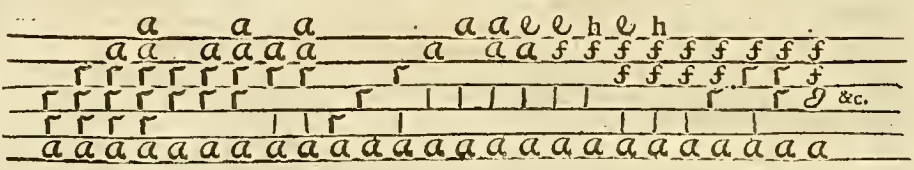
The *Rule* is an *Easie*, *Certain*, and *Safe Way* to walk by; but He that shall not *Play* beyond the *Rule*, had sometimes better be *Silent*; that is, He must be able (together with the *Rule*) to *Lend His Ear*, to the *Ayre* and *Matter* of the *Composition* so, as (upon very many *Occasions*) He must forsake His *Rule*; and instead of *Conchords*, pass through all manner of *Discords*, according to the *Humour* of the *Compositions* He shall meet with.

Things Requisite in a *Theorboe-man*.

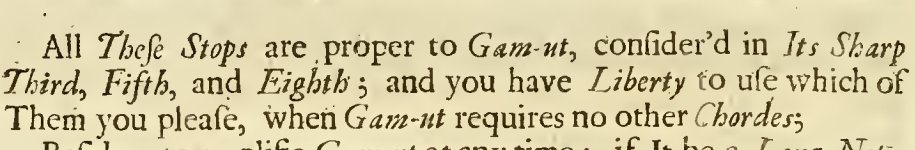
This *Thing* will require a *Quick Discerning Faculty* of the *Ear*; an *Able Hand*; and a *Good Judgment*. The *1st.* of which must be given in *Nature*; the 2 last will come with *Practice*, and *Care*.

I will now proceed, and 1*st.* let you ſee all the *Chordes-Harmonical*, upon every *Key*, *viz.* 3*d's*, 5*th's*, 6*th's*, and 8*th's*; To which purpoſe, take a *View of Theſe following Lines.*

Gam-ut Sharp.



All the Natural Stops proper to *Gam-ut*, with Its Sharp-Third.



All *Theſe Stops* are proper to *Gam-ut*, conſider'd in *Its Sharp Third*, *Fifth*, and *Eighth*; and you have *Liberty* to uſe which of Them you pleaſe, when *Gam-ut* requires no other *Chordes*;

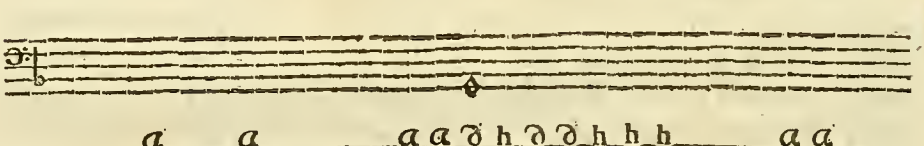
Beſides, to amplifie *Gam-ut* at any time; if It be a *Long Note*, you may put to It the *Greateſt Long Diapaſon*; which we call *Double-Gam-ut:* Which *String* I have added to all my *Theorboes*; though very many, either want It, (as having but 24 *Strings*;) or elſe when they would have It, they are fain (to do as they do in the *New Tuning* of the *French Lute*) make an unhandſom *Skip*, or *Halt* unto It, by *Tuning* their laſt *Baſs* a *Note Lower*; by which means they take away, and want *Double Ayre*; which is a very *Brave Ornament* to the *Theorboe.*

A *Theorboe* is Incompleat, without It carries 26 Strings.

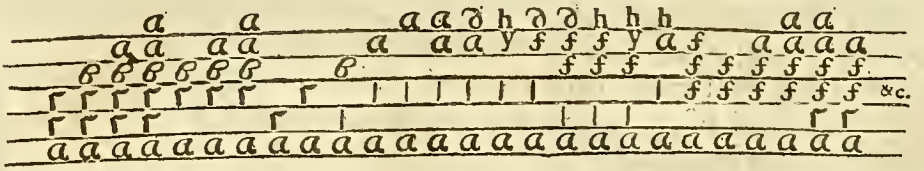
Therefore I ſay, a *Theorboe* cannot be *Compleat*, if it have not 26 *Strings*; ſo, as that from the *Gam-ut String*, there may be a perfect *Gradual Deſcent* of a *Compleat Eighth* in *Diapaſons*; which is very *Ornamental*, and *Uſeful* in a *Lute:* Concerning which *Thing*, I have ſpoken more largely, in that *Device* I made, to *Diſtinguiſh* betwixt the Two *French-Lute-Tunings*, in p. 203.

Now ſee *Gam-ut* with Its *Flat Thirds*, with all Its *Stops* uſual.

Gam-ut Flat.



Here They are, with Its Flat Third.



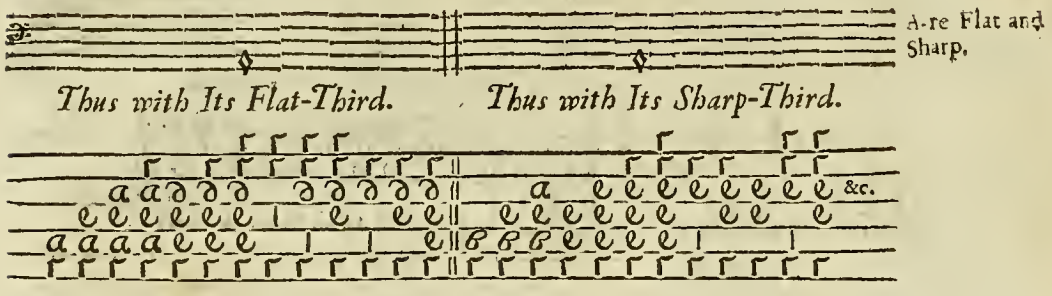
All *Theſe* are proper to *Gam-ut Flat:* That is, when *Gam-ut* has the *Third* above It, (*viz. B-mi*) *Flat*; (as It is *Sharp*, by reaſon of Its *Third-Place-Sharp* above It:) Which may in *Compoſitions* be either *Flat*, or *Sharp*, according to the pleaſure of the *Compoſer.*

A Flat or Sharp-Third, a Chief Thing to be regarded.

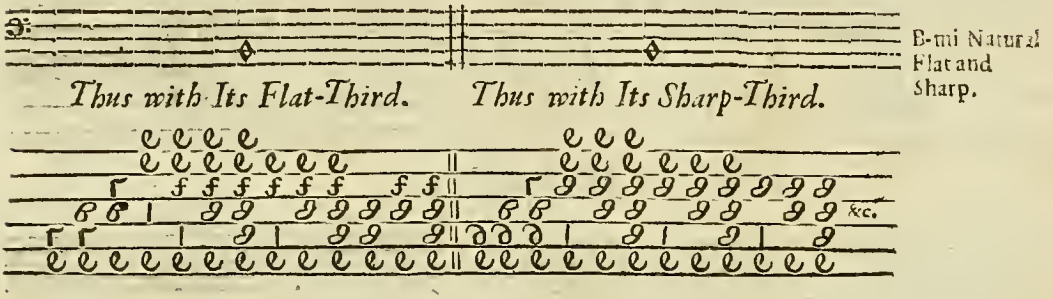
Therefore *That* is one of the *Main Things* you are to regard in your *Play*, *viz.* whether your *Third* (to any *Key*) be *Flat*, or *Sharp*; either according to the *Nature* of It, as It ſtands *Fix'd* in the *Scale*; or elſe according to the *Liking*, or *Humour* of the *Compoſer*, as he will *Form It.*

This

This next *Line* shall show you *A-re*, with all Its 3*d's*, 5*th's*, and 8*th's*, *Natural*.

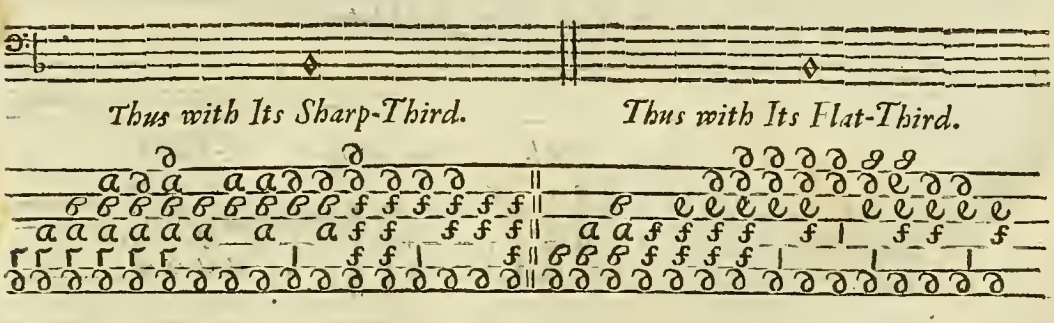


The next *Key* is *B-mi*; which is a *Key* seldom or never *Play'd* upon, (as the *Proper Key* of the *Song* or *Lesson*;) however you will have occasion to use It in Its 3*d's*, 5*th's*, and 8*th's* sometimes. Therefore *Here* It is set you.



And because *B-mi Flat* is a *Key*, us'd for the *Key* of a *Song*, or *Lesson*, (and indeed is a very *Brisk*, and *Sprightly Good Key* to Perform in) I will here set It down, as I have done the others, with Its 3*d's*, 5*th's*, and 8*ths*.

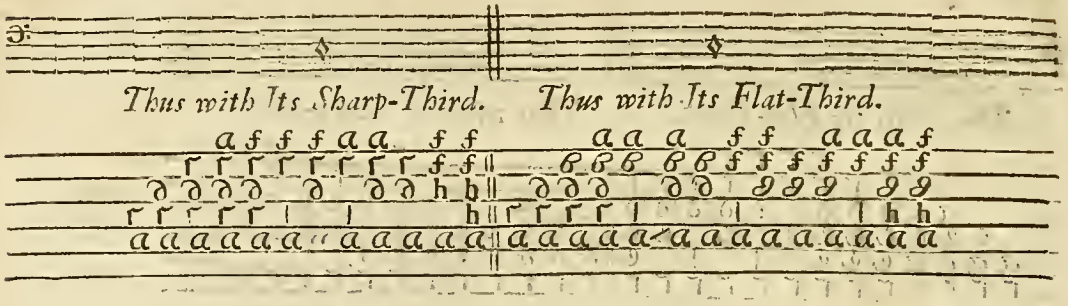
B-mi Flat.



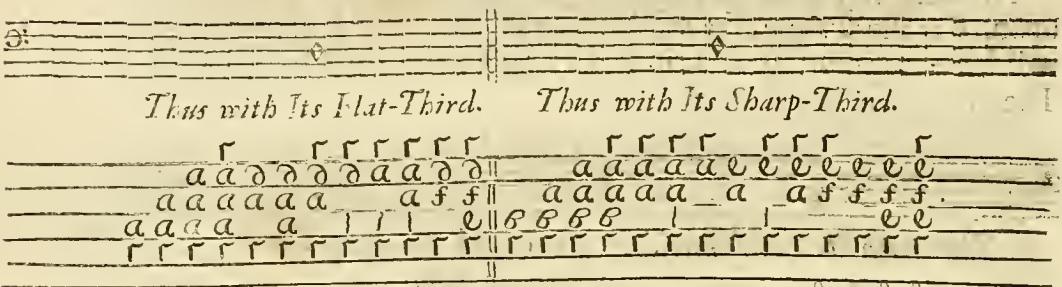
C-Fa-ut-Key is next, and is a *Most Noble*, *Generous*, and *Heroical Key*, fit to *Express* any thing of *Magnanimity*, and *Bravery* upon.

And therefore Turn over to It.

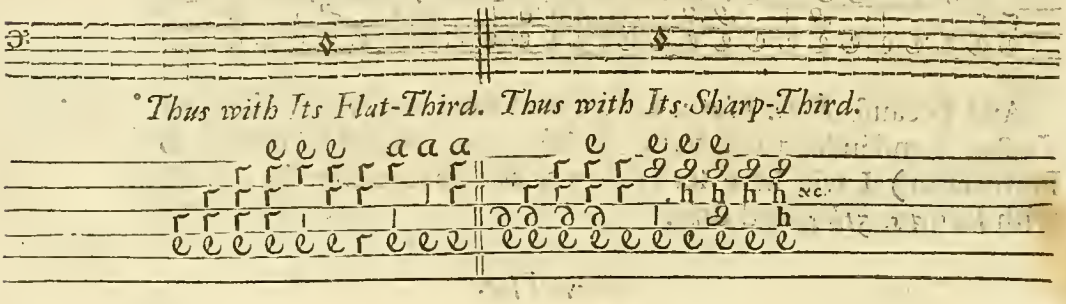
C-fa-ut Sharp and Flat.



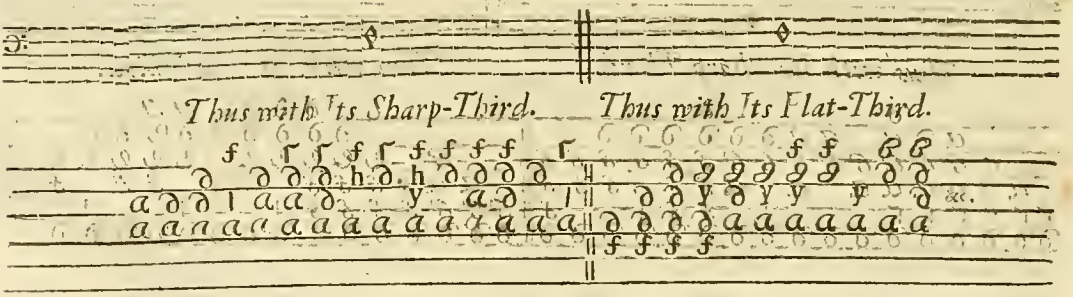
D-ſol-re-Flat and Sharp.



E-la-mi Flat and Sharp.



F-fa-ut Sharp and Flat.



Thus I have given you a ſight of the *moſt Familiar Stops* quite through the *whole Inſtrument*, proper for *Theſe* 7 *Chordes*; which 7 *Keys* are all we have in the whole *Nature* of *Muſick Naturally*; for as I ſaid, in my *Former Diſcourſe*, when you come to the *Eighth*, you are come but as to the 1*ſt*. *Point*, or *Place* where you began.

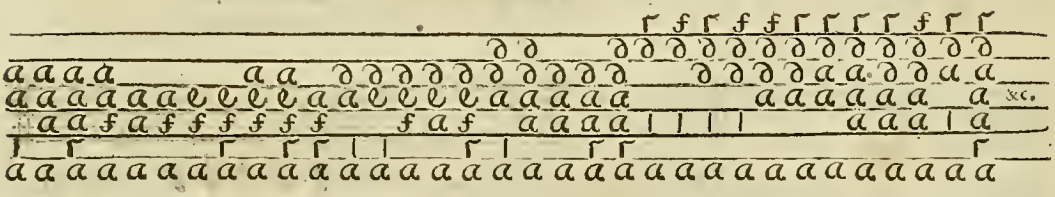
Now the adding a *Diapaſon* to any of *All Theſe*, will both give a *Greater Luſtre*, and alſo add more *Variety*; and be a Cauſe of

Greater

Greater Freedom, and *Advantage* for the *Hand*, in many *Cases*, which you will meet with. As for Example, See in *This next Line*, what *Bravery*, and *Variety* there is, only in *This Key* of *F-fa-ut*, being the *Last Line I Set* you; And that the *Addition* of *One Diapason* has given you above a *Double Number* of *Stops*; and divers more could I find, which I forbear.

This is no small *Consideration* to the *Ease* and *Advantage* of *Lute-Play*.

F-fa-ut Augmented by Its Diapason.



Thus may you see, what an *Exceeding Great Advantage* It is to have *These Diapasons* added unto *Our Lutes*; which as I said in the *Beginning* of *This Book*; is one *Cause* that the *Lute* is become far more *Easie*, than It was in *Former Times*, when they had but half so many *Strings* to *Play* upon.

Besides, the *Instrument* is made *Thereby* far more *Illustrious*, and *Noble*, than ever It was in the *Old Time*.

Now by the *Example* of *This Last Line*, you may your self Examine the whole *Lute* in all Its *Varieties*, with *Ease*; for it is too much trouble for me to go through the whole *Number* of *Stops*, through all the *Keys* in *This manner*: But I hope *This Hint* may suffice to set you to *Work*; which will be also much more *Profitable* for you; for what is *Gain'd* by your own *Industry*, and *Experience*, will be ten times more *Advantagious* to you, than *Discourse*, or seeing of a *Business* done to your *Hand*.

Wherein lies the Greatest Profit, or Advantage for a Learner.

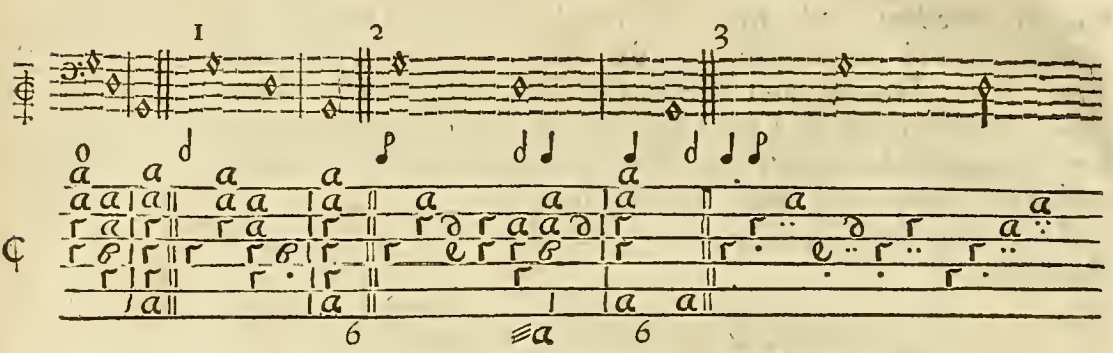
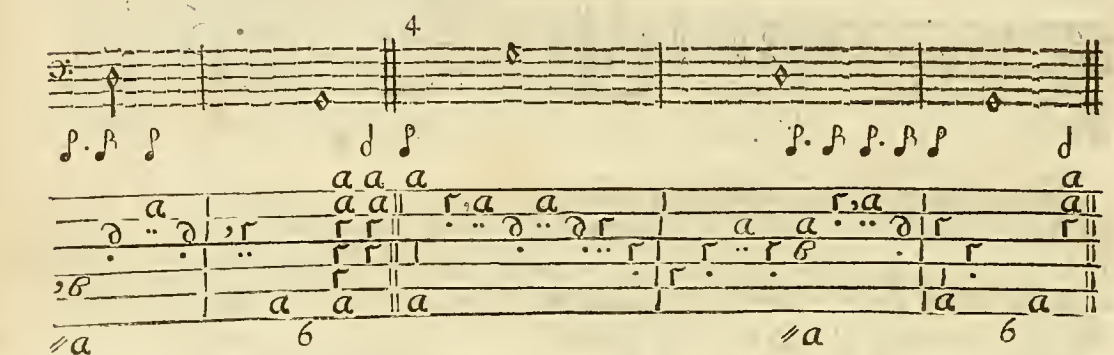
This last very Line may be a sufficient *Argument*, and *Demonstration*, to prove the *Vast Difference* between the *Lutes* of *This Our Time*, and *Those* of *Former Times*; and that we have *Infinite Advantages* of Them, both for *Scope*, *Ease*, and *Freedom*; and Principally above all; *Our Lutes*, must needs *Sound* more *Livelily*, *Brisk*, and *Clear*, in regard we are not *Pester'd* through *Necessity*, to *Stop* such *Difficult* Cross *Full-Stops*, which They were *Compelled* unto, to produce *Variety*, by *Reason* of such a small *Number* of *Strings*.

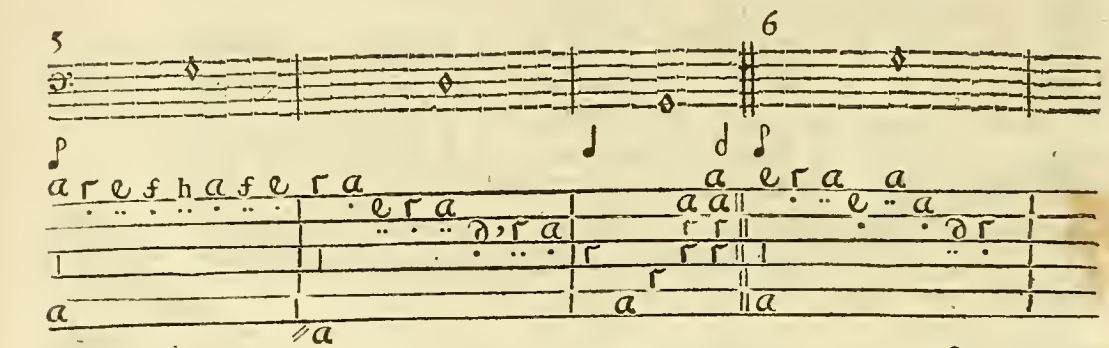
A vast Difference, and Conveniency betwixt the Lutes of our Time, and Those of former Times.

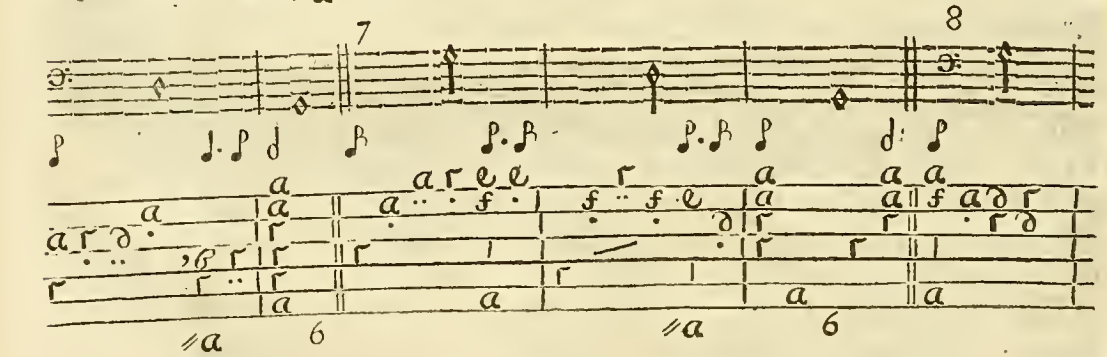
The *next Thing* I'le set you down, shall be to show you the way of *Amplifying* your *Play*, by *Breaking* your *Parts*, or *Stops*, in way of *Dividing-Play* upon *Cadences*, or *Closes*; which is one of the *most Compleat*, and *Commendable Performances* upon a *Theorboe* in *Playing* of a *Part*.

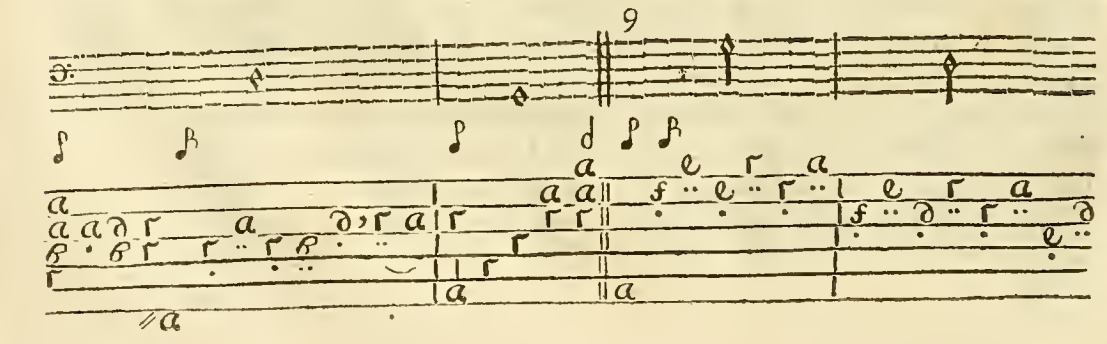
The Best way to Amplifie your Play.

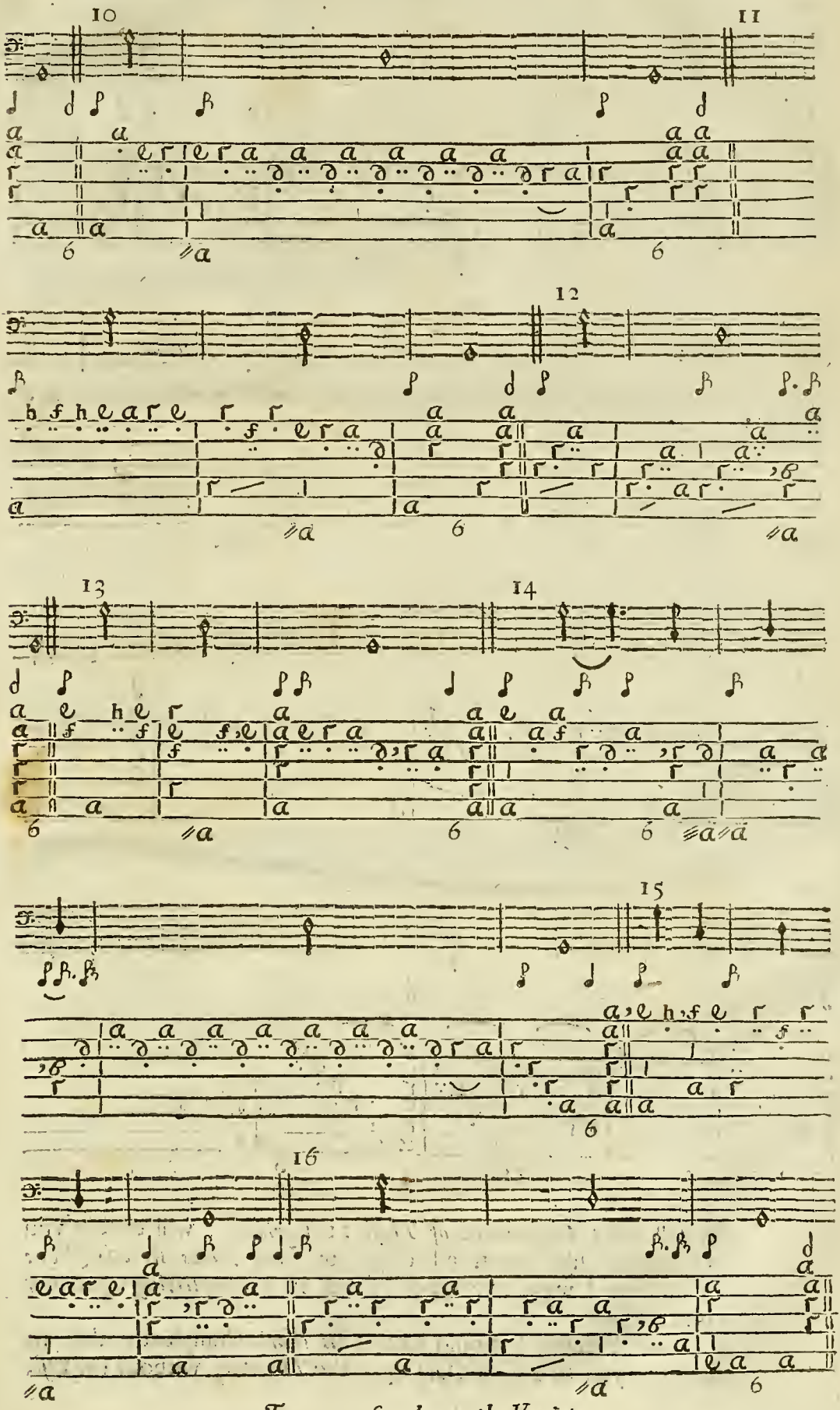
And to make the whole *Business Compendious*, and *Short*, learn to do It upon *This One Cadence* well, and (by It) you may do the like your self (by *Observation*) upon all the other.

And *Here* It is in *Gam-ut Close*.

Thus Plain. *Plain Cadence.* *The Close Broken.* *Another way.*

Division upon It.

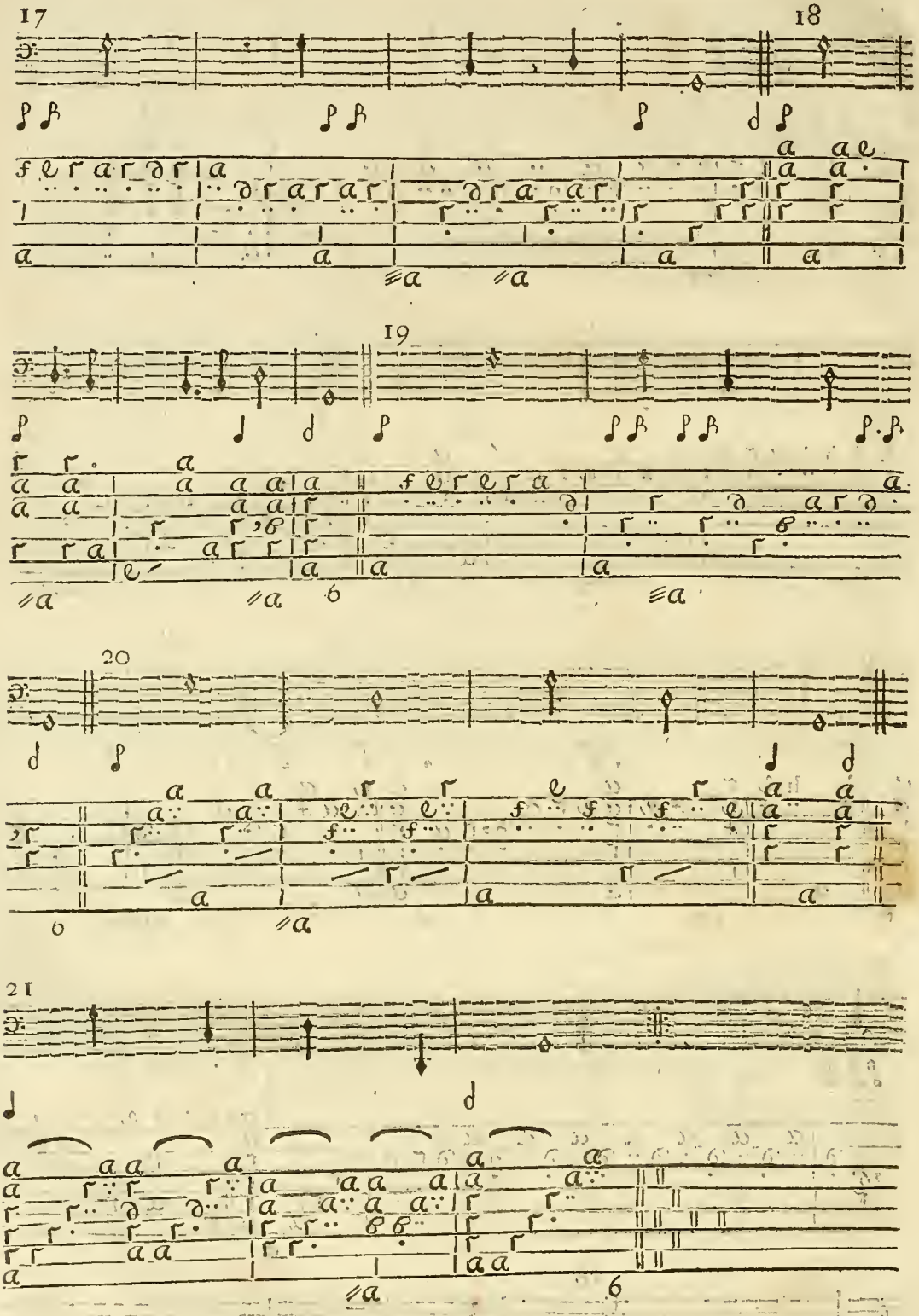








Turn over for the 17th. Variety.



A Right Obſervance of Theſe 21 *Varieties*, will enable you to do the like upon all *Cloſes*, or *Long Notes* in any *Key*: Therefore I may ſave much labour in *Exemplifying* upon any other *Key*.

Now becauſe I would have *This Work* Compleatly able to manage you to *Play a Part* upon the *Theorboe*, without the *Uſe*,

or

or *Knowledge* of any other; Take only *These Few Following Observations*; which with what I have already said, and you connot miss of It.

In the first place therefore you are to *Take Notice* of your *Key*, which you must *Examine* for, and find from the *Close-Note* of the *Bass*; for that is (or ought certainly to be) the *Key*. How to know your Key.

Secondly, Observe whether It be a *Sharp*, or a *Flat Key*; which you shall know by the *Third* above your *Key*. As for Example, If *Gam-ut* be the *Key*; and if no *Flat* be set in *B-mi*: then It is call'd a *Sharp Key*, in respect that the *Third* to the *Key* is *Two Full Notes*; but if the *Third* be but a *Note* and a *Half*; then 'tis call'd a *Flat Key*; and for *That Cause* is the *General Custom* of calling a *Key Flat* or *Sharp*. How to know whether It be a Flat or Sharp Key.

3*dly*. Take notice what *Chordes* you are to put (*Generally*) to every *Key*; and bearing in your mind, that you have but 7 *Keys* to trouble you, your *Work* will be the more *Easie*, and *Comfortable*. How the Work will be made much Easier, than 'tis Imagined.

Those 7 *Keys*, or *Distances*, as they are us'd in *Composition*, go by the name of *Chords*, *viz.* a *Unison*, 2*d*. 3*d*. 4*th*. 5*th*. 6*th*. and 7*th*. And whereas you have heard talk of an 8*th*. 9*th*. 10*th*. &c. They are but as the very same before *Repeated*, *viz.* an *Eighth*, is as an *Unison*, the 9*th*. as a 2*d*. the 10*th*. as a 3*d*. So that your *Business* will be no more, than to understand the *Right use* of the 7 *Chords*.

Now you must know, that the same *General Rules* do not hold to all the *Notes* of every *Bass* for if *Gam-ut* be your *Key*, (or whatsoever be your *Key*) there will be *Two* of the *Seven*, at least, excepted from the *General Rule*; as Thus.

Your *General Rule* for Uniting of *Parts*, is This, That to every *Note* of your *Bass*, (except what you shall have excepted against) you may put a 3*d*. 5*th*. and 8*th*. or to some, but One, or Two of Them; (which *Number* 3 are all that *Nature affords* us *Single*, at the same time.) And there are *Generally*, 5 of the 7, which are Thus to be observed; but the other 2, most commonly, are not to have the 5*th*. but a 6*th*. The General Rule for Uniting of Parts, in Composition.

Now that you may know which *Those Two* are certainly; you are to take notice, they are *Those Two* in the *Scale-Natural*, which are immediately under the 2 *Half Notes*, *viz.* *B-mi* is the one, and *E-la-mi* is the other. Yet also, if at any time, you meet with an *Artificial*, or *Forc'd Half Note*, (that is) which is only made so, by reason of a *Sharp* added unto It; as for *Example*, If *Gam-ut* be your *Key*, and *F-fa-ut* shall be made *Sharp*; then that *Sharp Note* is properly capable of a 6*th*. as well as those other 2 *Naturals*; and so of all other such *Forg'd Sharp Notes* of your *Bass*, at any Time. Concerning the 6*th*. when It is to be used Generally.

Nor do I mean, that upon necessity you must always use the *Fifth* in all other *Notes*, excepting such as *These*; but sometimes you will have occasion to use the *Sixth* in any *Key*; but your *Eye* and *Ear* must be your *Chief Guids*: Yet you must never begin nor end a *Strain* with a *Sixth*, nor make any *Full Close* with It, in

the midſt of any *Strain*; but ever in *Paſſing-wiſe*; yet I find, that it is many times very *Pleaſant* to *Pauſe* upon a *Sixth*, in the *Nature* of a *Falſe Cloſe*; but all that while of the *Pauſe*, you may obſerve, there is ſtill an *Expectation* of ſomething to follow, as an *Appendix* to the foregoing *Matter*; which when it comes in, is the more wellcom, by reaſon of that *Seeming Defraud*, or *Long Abſence*; and (to my Content) it is one of the *moſt Handſom Cheats*, (as I may ſo ſay) or *Cozenings* in *Performances*: That is, to *Inſinuate*, or make you believe you ſhall hear a *full Cloſe*; but with a *Fall-off* into a *Six*, or ſometimes ſome other way, (as I ſhall ſhow you by *Example*, when I come *more Particularly to Explanation*) you deceive Their *Expectations*, (which is often very *Taking*, and *Handſom.*)

There is *One Obſervation more*, for the *General uſe* of the *Sixth*, *viz.* It is *proper*, and *Uſual* to put It to the *3d. Note* above the *Key*, whether *That Note* be *Flat* or *Sharp*; yet with *Reference* to your *Intended Ayr.*

The meaning of the Figures over the Notes of the Baſs.

4thly. You are to take *Notice*, That (if a thorow *Baſs* be *Rightly Ordered*) you ſhall find in all *Places of Exception*, certain *Figures* ſet over the *Heads* of the *Baſs-Notes*, *viz.* from 3 to 7; which are to inform you, That to ſuch a *Note* there muſt be ſuch a *Chord* or *Chords* put, as *Thoſe Figures Hint unto*, viz. If the *Figure* 7, then a *Seventh*; if the *Figure* 6, then a *Sixth*; If 7 6, then a *Seventh*, and a *Sixth*; and ſo of all the *Reſt.*

And ſometimes *Thoſe Figures* ſhall have a *Flat* or *Sharp* ſet with them; which ſhow, that ſuch *Chords* muſt be likewiſe *Flat* or *Sharp.*

Theſe Obſervations being well Noted, you may go forwards towards your *Work.*

The meaning of a Flat or a Sharp over the Note of a Baſs.

Note further; That a *Single Flat* or *Sharp* ſet above any *Note* of your *Baſs*, without a *Figure*, ſignifie, that ſuch a *Third* is required to *That Note.*

The *Flat Third* is only *One Note* and a *Half*, as is betwixt *A-re*, and *C-fa-ut*, *D-ſol-re*, and *F-fa-ut.*

The *Sharp Third* is always 2 *Full Notes*, as is betwixt *Gam-ut*, and *B-mi*; *C-fa-ut*, and *E-la-mi*; and *F-fa-ut*, and *A-la-mi-re*; and you may uſe which of *Thoſe* you pleaſe in your *Compoſition.*

But take *Notice*, That no *Half Notes* will agree together; ſo that although I ſaid, you might uſe which of *Thoſe Thirds* you pleas'd; you muſt know, that you are ever to obſerve the *Natural Order* of the *Scale*, both for *Sharp* and *Flat Thirds*; and you muſt never Claſh, ſo as to put a *Flat Third*, and a *Sharp Third* together at the ſame time, or of any other *Chord*, in their *Octaves.*

The Conſecution of 2 *5th's*, and 2 *8th's* to be avoided.

You will do well alſo to avoid the *Conſecution* of *Fifths* and *Eighths*; which although they be very *True Chords*, (and indeed the moſt *Luſhious ones*; for which cauſe They are called the *Perfect Chords*) yet we account it not compleat, to let 2 of the *ſame Kind* move together in any 2 *Joyning Notes.* The *Reaſon* is, They are too *Luſhious*, or *Cloying*, like too much of any *Sweet Thing.*

Concerning the Cadence.

The next *Thing* ſhall be to inform you concerning the *Cadence*; which is always us'd at the *Concluſion* of a *Song*, or *Strain*, and often-

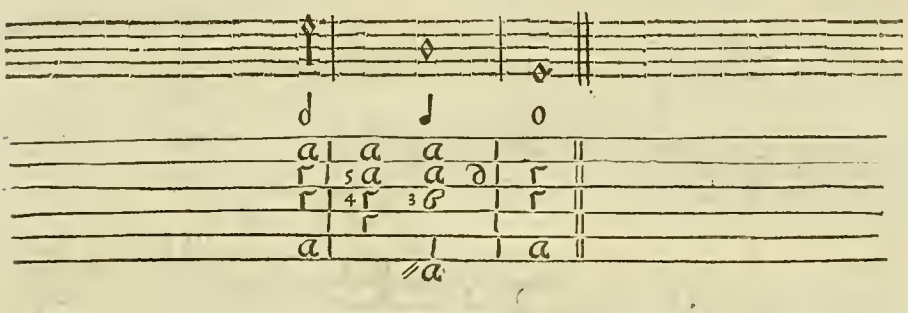
oftentimes in the *Midst*; and *known certainly* by the *Falling* of the *Bass* a *Fifth*, or *Rising* a *Fourth*; both which *Signifie the same Thing*: They both passing into the *same Key*, or *Letter* of the *Scale*.

Now *This Cadence*, is as it were the *Summing up*, *Sweetning*, or *Compleating* of the *whole Story*, or *Matter foregoing*; or *Period* of some *Sentence Intended*; and indeed is the *very Choicest*, and *Most Satisfactory Delight* in all *Musick*, (nothing so *Sweet* and *Delightful*, as a *Sweet Close* or *Cadence*. The meaning of a Cadence, or Close.

And that you may not be *Deficient* at *That*, take *Notice* Here, how It is to be *Performed*.

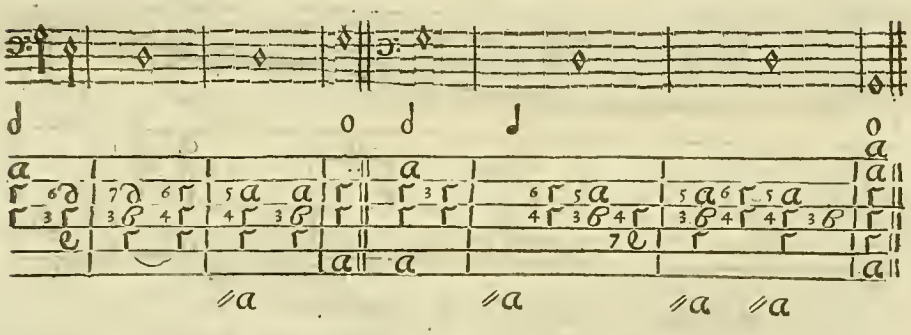
In which *Performance*, are always a *Mixture* of *Conchords*, and *Dischords* together; as you may perceive by *That Example* of *Closes*, a little before set you, where the 4*th*. is Bound In with the 3*d*. and 5*th*. *Thus*.

The 3*d*. coming in after the 4*th*. must always be *Sharp*, at a *Close*.



You may likewise make *This Close* or *Cadence*, by *Joyning* to the *Fourth* and 3*d*, a 7*th*. 6, and 5; or 6, and 5.

Thus for *Example*.



Remember always, when you use a *Sharp Third*, if you then make use of the *Sixth* following, let it be *Sharp*; so likewise a *Flat Third*, and a *Flat Sixth*. A General Rule for the Flat or Sharp Sixth.

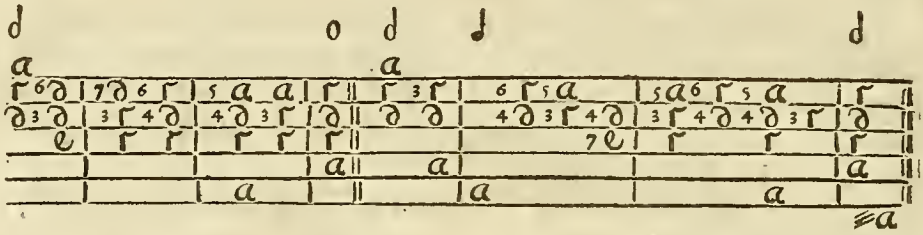
These 7*th's* and 6*th's*, in a *Binding way*, as I do here set Them, are only proper, when you have *Notes* of *Gravity*, and *Long Closes*, viz. *Semibreves*, or *Minims*; but seldom upon *Short Crochet-Closes*.

See *These Two last Examples*. The *Former* I have given you with a great deal of *Variety*; your self do so by *These*.

Thus may you see what a *Cadence* is. And after *This Manner* may you perform It upon any of the *Keys*. But lest *That Trick*

ſhould be too long in finding out, I'le give you *Theſe Two laſt Examples* upon another *Key*; which when you ſee the manner of doing, all others will be the more *Eaſie*.

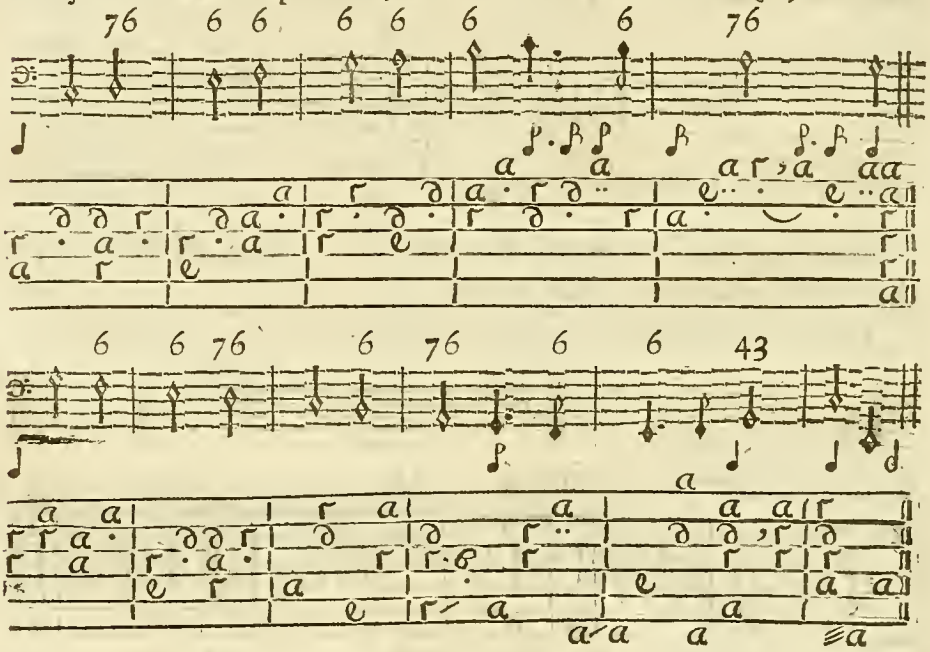
The ſame upon another Key.

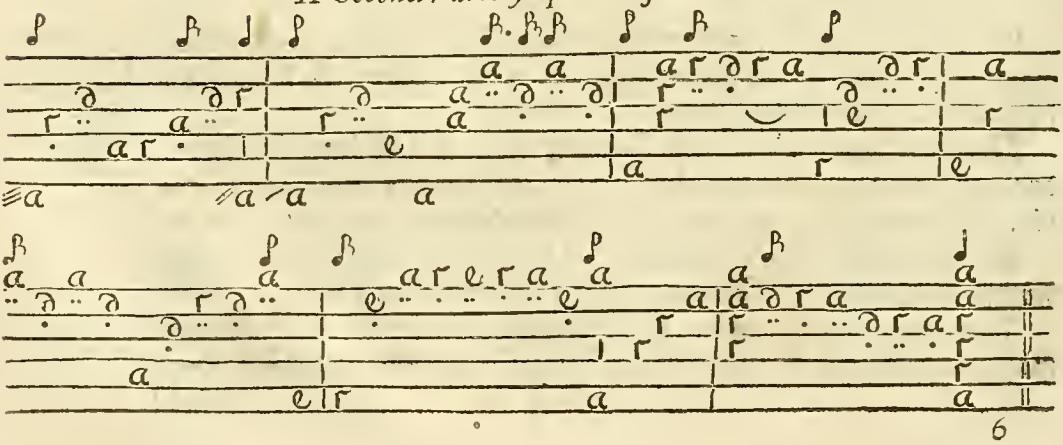


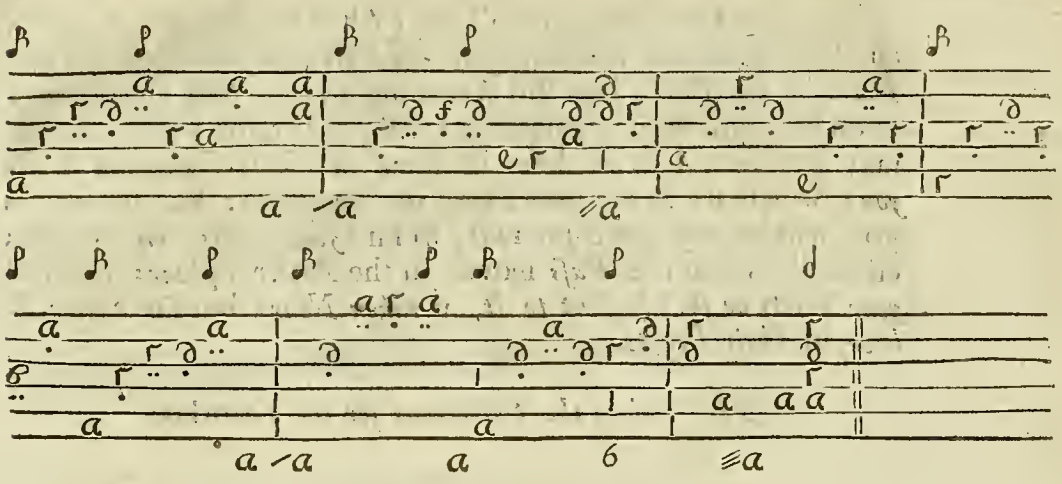
This *laſt Line* is the very ſame in *Chords* and *Sence*, as is that other above, only 'tis in *C-fa-ut-Key*; That being in *Gam-ut*.

So that you may perceive, It is an *Eaſie Thing* to find out the *Chords*, as well in one *Key*, as in another; and *Good Order of Play*.

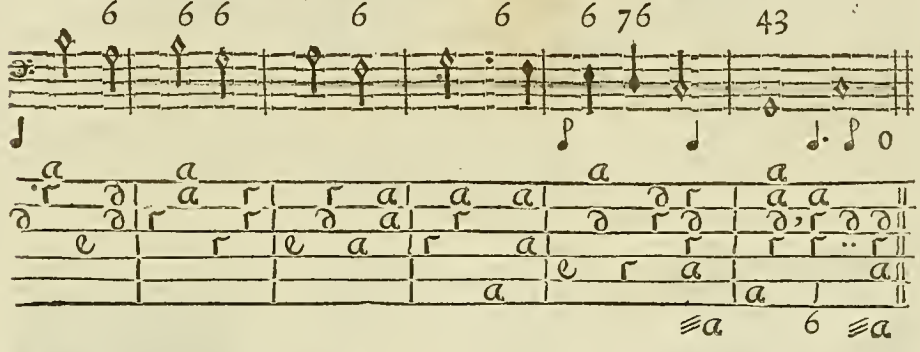
Here follows the moſt uſual manner of taking the *Sixths* to any *Note*, when *Notes Aſcend* or *Deſcend*, in *This Gradual Manner*, as you ſee the *Baſs* doth.

I will ſet you *Two Several Ways* of *Breaking your Parts* upon It; for your *Better Experience*; the 1*ſt*. is not ſo much *Broken*, as the 2*d*.

A Second Variety upon the ſame Notes.





There is likewise another way of using the *Sixth*, when your *Notes* fall after *This Manner*, as is set you in *This next Example*. But in all such, or other *Various Cases*, as shall happen, your *Chief Director* must be your *Ear*; for without a *Diligent Regard* to the *Parts*, *That way*, your *Rules* will often deceive you.



Another usual way of using the Sixth.

However, *These Rules* which I have *Thus Set*, will stand you in very great stead; nor can you be without the *Knowledge* of *Them*, to be steady in your *Performances*.

I think I need not say much more to *This Business*, but leave you to *Experience* and *Practice*: And Truly I am *Confident*, by *These Short Directions*, you may be enabled to *Play a Part*, with *Credit*, and *Applause* enough, upon a *Theorboe*.

I might Trouble you with several other *Observations*; but They are all *Couch'd* in *These* which I have already set down: Only one *Thing* I think *Necessary* to let you know, That whensoever you meet with any *Passages* in your *Bass*, of a *Nimble* and *Quick Motion*, (as often you will do) *viz. Quavers* in a *Continuation* for some *Semibreves* together; know, That you need not strive to put *Parts* to every *Quaver*; only let it suffice, that (taking *Notice* of the order of Them) you put a *Full Stop*, or *Part* only, of a *Full Stop*, to the 1*st. Quaver* of every *Four*, or sometimes, of every *Two*, as *your Judgment* shall *Direct you*, and pass away with *Striking* the *Rest Single*; and if you find it convenient, you may here and there *Easily Clap* along with them, 3*d's*, 5*th's*, or 6*th's*, as the *Descant* requires; which will be *Sufficient*, and *very Compleat*.

Yet

Yet *Note One Thing more*, That (when we *Talk of* 3*d's*, 5*th's*, and 8*th's*) we are not *Precisely Tyed* to give just *Those* the *very Notes to our Bass*; but still according to our *Best Conveniency*, upon the *Instrument*; sometimes 10*th's*, 12*th's*, or 15*th's*; as you may perceive, I have done in some of *Those Examples* I *Set you*; which are as the *same Thing in Composition:* For sometimes you will be *very much put to It*, to find *your Parts Conveniently*; especially when the *Bass* moves in the *Lower Sphear*; nor will *your Parts be so Pleasant to It*, if *taken Near*; but *far Better Above*, in *Their Eights.*

The End of the Directions for the Theorboe.

The

The Third Part:

CONCERNING

The VIOL,

AND

MUSICK in General.

Giving ſome *Particular Directions* towards a *Righter Uſe of That Inſtrument*, than is Commonly *Known* and *Practiced.*

CHAP. I.

HAVING ſaid ſo much in *my Former Diſcourſe*, concerning the *Lute*; as alſo taken ſo much *Pains in Laying Open All the Hidden Secrets Thereof, (as to Its Righteſt Uſe,)* &c. It may be thought, I am ſo great a *Lover of It*, that I make *Light Eſteem* of any other *Inſtrument*, beſides; which *Truly* I do not; but *Love the Viol* in a *very High Degree*; yea cloſe unto the *Lute*: And have done much more, and made very many more *Good* and *Able Proficients* upon *It*, than ever I have done upon the *Lute*.

And this I ſhall preſume to ſay, That if I *Excel* in *Either*, it is moſt certainly upon the *Viol*.

And as to other *Inſtruments*, I can as truly ſay, I *Value* every One that is in Uſe, *according to Its due Place*; as Knowing, and often Saying, *That All Gods Creatures are Good*; *And all Ingenuities done by Man, are Signs, Tokens, and Teſtimonies of the Wiſdom of God Beſtowed upon Man.*

Yet *This One Thing* I ſhall not forbear to ſay, (in Regard of the *Great Inconſiderateneſs*, which *Generally Bears Sway* among *Men*) *That It would be very well*, (not only in *Muſick*, but in *Every Thing elſe*, which is *Our Humane Concern*) *If there were a Reaſonableneſs*, and *Examination always attending upon Our Actions, by which They might be Govern'd and Guided*; *And not like Ignorants, take Things upon Truſt,*

Truſt, as Generally too Many do; and confirm Themſelves with a Belief of ſuch Things upon too Slight, or rather no Examination at all, and Violently Purſue, Magnifie, and Cry up Things, ſo or ſo, meerly becauſe it is the Mode or Faſhion, as They ſay.

Concerning Modes and Faſhions.

Now as to *Modes* and *Faſhions*, I willingly grant a *Due Obſervance* unto, in *ſuch Things*, as are *Reaſonably Proper for Modes and Faſhions*; eſpecially where, or when *They* are not *Incongruous* to *Right Reaſon*; or that we do not forſake a *Better*, or more *Convenient Faſhion*, for a *Worſe*, or more *Inconvenient*; as might *Eaſily* be *Inſtanc'd* in the *Modes and Faſhions of Apparel*, or the like *Slight* and *Trivial Things*; which are only (or ſhould be) the *Proper Buſineſs* (if it ought to be a *Buſineſs* at all) of *Modes* and *Faſhions*.

Arts and Sciences, not ſubject to Modes and Faſhions.

But I cannot underſtand, how *Arts and Sciences* ſhould be ſubject unto any ſuch *Phantaſtical, Giddy*, or *Inconſiderate Toyiſh Conceits*, as ever to be ſaid to be *in Faſhion, or out of Faſhion*.

I remember there was a *Faſhion*, not many Years ſince, for *Women in their Apparel* to be ſo *Pent up by the Straitneſs, and Stiffneſs* of their *Gown-Shoulder-Sleeves*, that *They* could not ſo much as *Scratch Their Heads*, for the *Neceſſary Remove of a Biting Louſe*; nor *Elevate their Arms ſcarcely to feed themſelves Handſomly*; nor *Carve a Diſh of Meat at a Table*, but their *whole Body* muſt needs *Bend towards the Diſh*.

This muſt needs be concluded by *Reaſon*, a moſt *Unreaſonable*, and *Inconvenient Faſhion*; and They as *Unreaſonably Inconſiderate*, who would be ſo *Abus'd, and Bound up*.

An Abuſe put upon Women, by the Roguiſh Taylors.

I Confeſs It was a *very Good Faſhion*, for ſome ſuch *Viragoes*, who were us'd to *Scratch their Husbands Faces or Eyes, and to pull them down by the Coxcombes*.

And I am ſubject to think, It was a *meer Rogery*, in the *Combination, or Club-council of the Taylors*, to *Abuſe the Women in That Faſhion*, in *Revenge* of ſome of the *Curſt Dames their Wives*, who were too *Lofty, and Man-keen*.

For *Thoſe Taylors* can make the *Faſhioniſts Believe, and Wear whatever Faſhion they inform them unto:* But whatever the *Original* of It was, I am ſure It could never be accounted a *Good-Houſewives Faſhion*; However, It was then the *Faſhion*, and *People of Faſhion* would have It ſo, though with never ſo many *Inconveniences*.

Now in ſuch *Things as Theſe*, I could ſet forth a vaſt deal of *Inconſiderateneſs*, which *People* conſtantly run into; yet They are nothing Conſiderable, in Compariſon to ſuch *Inconveniences*, as commonly attend (pretended) *Modes and Faſhions in Arts and Sciences:* The *very Naming* of which, was always ſo *Nautious* unto me, that I confeſs It was ever attended with a *Secret Undervaluing of the Judgment of That Perſon*, who would tell me, *This ſort, or That ſort of Muſick, or Inſtrument, was in Faſhion*; and I ſtill am of that mind, nor will I *Stop my Pen*, but let It *Run Freely*, and *Publiſh Boldly, That It can be no Good Faſhion in Muſick, to bring up any Way, Thing, or Inſtrument, and Cry It up for the Mode, and leave a Better, and Cry It Down.*

No Good Faſhion to take a New, and leave an Old much Better.

Such

Such Things as Theſe, are too frequent at This Day, as I ſhall make appear; and becauſe I have begun to ſpeak of the *Sprightly, Generous*, and *Heroick Viol*; which *Inſtrument I Love*, and *Highly Value*; and indeed, is an *Inſtrument* of ſuch *Excellent*, and *Admirable Uſe*, (were It not too much *Abus'd*) but *Rightly Us'd*) that It deſervedly takes the *Next Place* to the *Incomparable Lute*; and Therefore, for *Its ſake*, and the *Lovers thereof*, I ſhall take a little more than *Ordinary Pains* to *Illuſtrate*, and give *That Brave Inſtrument Its Due*: But firſt I will *Inſtance* from *It*, How *Muſick is Injur'd*, and very *Eminently* too; as *Thus*,

How Muſick is Injur'd.

'For, what is more *Reaſonable*, than if an *Artiſt* upon the *Compoſition* of a *Piece of Muſick* (ſuppoſe) of 3, 4, 5, 6, or more *Parts*; (but hold there; the *Moads* has cut off moſt of the *Greater Numbers*: Well I'le ſay 3 or 4, (yet moſt commonly 2 *Parts*) ſuppoſe what *Number* you will;) I ſay is it not *Reaſonable*, yea *Neceſſarily Reaſonable*, *That all Thoſe Parts ſhould be Equally Heard?* ſure it cannot *Reaſonably be Deny'd*.

'Then, what *Injury* muſt it needs be, to have *ſuch Things* Played upon *Inſtruments*, *Unequally Suited*, or *Unevenly Numbred?* viz. *One Small Weak-Sounding-Baſs-Viol*, and 2 or 3 *Violins*; whereas one (in *Reaſon*) would think, that *One Violin* would bear up *Sufficiently* againſt 2 or 3 *Common-Sounding-Baſſes*; eſpecially ſuch as you ſhall *Generally* meet with, in their *Ordinary Conſorts*.

By Unſuitable, or Unequal Inſtruments, and Numbers.

'This is a very *Common Piece of Inconſiderate Practice*, at *This Day*.

'But It has been Objected, There has been an *Harpſicon*, or an *Organ* with It; what then? Has not the *Harpſicon*, or *Organ*, *Baſſes and Trebles Equally mixt?* and muſt not ſtill the *Unequalneſs* be the ſame? or ſuppoſe a *Theorboe-Lute*; *the Diſproportion is ſtill the ſame. The Scoulding Violins will out-Top Them All.*

'Nay, I have as yet but ſuppos'd *a Small matter of Unequalneſs*, in reſpect of what I have heard, and is ſtill *very Magnanimouſly Endeavoured* to be *Daily Perſormed*, viz. *Six Violins*; nay *Ten*; nay *Twenty* or more, at a *Sumptuous Meeting*, and ſcarce *Half ſo many Baſſes*; which (as I ſaid before) were more *Reaſonable*, ſure, to be the *Greater Number*.

'Now I ſay, If *This* be not an *Injury* both to *Muſick*, the *Compoſer*, and the *Compoſitions*, let any *Judicious Perſon Judge*.

'What is the *Muſick of Parts Compos'd for, if not to be Heard?*

'But I cry you Mercy, I had almoſt forgot; *It is the Faſhion*.

'But I remember what I ſaid before, *viz. That It is no Good Faſhion to bring up a New, and cry down an Old, which is far Better*.

Now I will ſuppoſe I hear it as'kd me, What is a *far Better?* why here I'le tell you.

And for your *Information*, (*Young Gentleman*, or *Young Lady* (for *Young* and *Unskilful* I muſt needs ſuppoſe you to be, who ask me ſuch a *Queſtion*;) And 'tis much *Pity* of your *Want of Skill*) Know, That in my *Younger Time*, we had *Muſick* moſt *Excellently Choice*, and moſt *Eminently Rare*; both for *Its Excellency*

What Muſick was Better than now is.

cellency in Compoſition, *Rare Fancy*, and *Sprightly Ayre*; as alſo for *Its Proper*, and *Fit Performances*; even ſuch, as (if your *Young Tender Ears*, and *Fantacies*, were but truly *Tinctur'd* therewith, (and eſpecially if it poſſibly could but be cry'd up for the *Mode*, or *New Faſhion*.) you would *Embrace*, *for ſome Divine Thing*,

And leſt It ſhould be quite *Forgot*, for want of *Sober Times*; I will ſet down (as a *Remembrancer*, and *Well-willer to Poſterity*; and an *Honourer* of the *Memory of Thoſe moſt Emenent*, *Worthy Maſters*, and *Authors*, who ſome of Them being now *Deceaſed*, yet ſome *Living*) the *Manner* of ſuch *Muſick* as I make mention of, as alſo the *Nature of It*.

The manner, and Effects of our Muſick in the late former Times, to be Imitated as the Beſt in the World.

'VVe had for our *Grave Muſick*, *Fancies* of 3, 4, 5, and 6 'Parts to the *Organ*; Interpos'd (now and then) with ſome *Pavins*, 'Allmaines, *Solemn*, *and Sweet Delightful Ayres*; all which were '(as it were) ſo many *Pathettical Stories*, *Rhetorical*, *and Sub-* 'lime *Diſcourſes*; *Subtil*, *and Accute Argumentations*; *ſo Suitable*, 'and *Agreeing to the Inward*, *Secret*, *and Intellectual Faculties of* 'the *Soul and Mind*; that to ſet Them forth according to their 'True *Praiſe*, *there are no Words Sufficient in Language*; yet what 'I can beſt ſpeak of Them, ſhall be only to ſay, *That They have* 'been *to my ſelf*, (*and many others*) *as Divine Raptures*, *Power-* 'fully *Captivating all our unruly Faculties*, *and Affections*, (*for the* 'Time) *and diſpoſing us to Solidity*, *Gravity*, *and a Good Tem-* 'per; *making us capable of Heavenly*, *and Divine Influences*.

'Tis *Great Pity Few Believe Thus Much*; but *Far Greater*, that 'ſo *Few Know It*.

The Names of many of our Beſt Authors Deceaſed.

The *Authors* of ſuch like *Compoſitions*, have been divers *Famous Engliſh Men*, and *Italians*; ſome of which, for Their very *Great Eminency*, and *Worth*, in that *Particular Faculty*, I will here name, *viz.* Mr. *Alfonſo Feraboſco*, Mr. *John Ward*, Mr. *Lupo*, Mr. *White*, Mr. *Richard Deering*, Mr. *William Lawes*, Mr. *John Jenkins*, Mr. *Chriſtoper Simpſon*, Mr. *Coperanio*, and one *Monteverde*, *a Famous Italian Author*; beſides divers, and very many others, who in Their *Late Time*, were *All Subſtantial*, *Able*, and *Profound Compoſing Maſters* in *This Art*, and have left *Their Works* behind Them, as fit *Monuments*, and *Patterns* for *Sober*, and *Wiſe Poſterity*, worthy to be *Imitated*, and *Practiced*: 'Tis *Great Folly* they are ſo ſoon *Forgot*, and *Neglected*, as I perceive they are amongſt many.

What Inſtruments were us'd, and how in the Beſt Old Muſick.

And *Theſe Things* were *Performed*, upon ſo many *Equal*, *and Truly-Sciz'd Viols*; and ſo *Exactly Strung*, *Tun'd*, *and Play'd upon*, as no one *Part* was any *Impediment* to the *Other*; but ſtill (as the *Compoſition* required) by *Intervals*, each *Part Amplified*, and *Heightned the Other*; *The Organ Evenly*, *Softly*, *and Sweetly Acchording to All*.

VVhereas now the *Faſhion* has *Cr'd Theſe Things Down*, and ſet up others in their *Room*; which I confeſs make a *Greater Noiſe*; but which of the Two is the *Better Faſhion*, I leave to be *Judg'd by the Judicious*.

VVe

We had (beyond all *This*) a *Cuſtom* at *Our Meetings*, that commonly, after ſuch *Inſtrumental Muſick* was over, we did *Conclude All*, with ſome *Vocal Muſick*, (to the *Organ*, or (for want of *That*) to the *Theorboe*.

The *Beſt* which we did ever *Eſteem*, were *Thoſe Things* which were *moſt Solemn*, and *Divine*, ſome of which I will (for their *Eminency*) Name, *viz.* Mr. *Deering's Gloria Patri*, and other of *His Latin Songs*; (now lately *Collected, and Printed*, by Mr. *Playford*, (a very *Laudable, and Thank-worthy Work*) beſides many other of the *like Nature*, *Latin* and *Engliſh*, by moſt of the above-named *Authors*, and *Others*, *Wonderfully Rare*, *Sublime*, and *Divine*, beyond all Expreſſion.

But when we would be moſt *Ayrey*, *Jocond*, *Lively*, and *Spruce*; Then we had *Choice*, and *Singular Conſorts*, either for 2, 3, or 4 *Parts*, but not to the *Organ* (as many (now a days) *Improperly*, and *Unadviſedly* (perform ſuch like *Conſorts* with) but to the *Harpſicon*; yet more *Properly*, and much better to the *Pedal*, (an *Inſtrument* of a *Late Invention*, contriv'd (as I have been inform'd) by one Mr. *John Hayward* of *London*, a moſt *Excellent Kind of Inſtrument for a Conſort*, and far beyond all *Harpſicons* or *Organs*, that I yet ever heard of, (I mean either for *Conſort*, or *Single Uſe*;) But the *Organ* far beyond It, for *Thoſe other Performances* before mentioned.

The Organ not a proper Inſtrument for Conſorts.

Concerning *This Inſtrument*, (call'd the *Pedal* (becauſe It is contriv'd to give *Varieties* with the *Foot*) I ſhall beſtow a few *Lines* in making mention of, in regard It is not very commonly uſed, or known; becauſe *Few make of Them Well*, and *Fewer* will go to the *Price of Them: Twenty Pounds* being the *Ordinary Price of One*; but the *Great Patron of Muſick* in *His Time*, Sir *Robert Bolles*, (who, in the *Univerſity*, I had the *Happineſs* to *Initiate*, in *This High Art*) had *Two of Them*, the one I remember at 30 *l.* and the other at 50 *l.* very *Admirable Inſtruments*.

This Inſtrument is in *Shape and Bulk* juſt like a *Harpſicon*; only It differs in the *Order* of *It*, Thus, *viz.* There is made right underneath the *Keys*, near the *Ground*, a kind of *Cubbord*, or *Box*, which opens with a little *Pair* of *Doors*, in which *Box* the *Performer* ſets *both his Feet*, reſting them upon his *Heels*, (his *Toes* a little turning up) touching nothing, till ſuch time he has a *Pleaſure* to employ them; which is after this manner, *viz.* There being right underneath his *Toes* 4 *little Pummels of Wood*, under *each Foot* 2, any one of *Thoſe* 4 he may *Tread* upon at his *Pleaſure*; which by the *Weight of his Foot drives a Spring*, and ſo *Cauſeth the whole Inſtrument to Sound*, either *Soft* or *Loud, according as he ſhall chuſe to Tread any of them down*; (for without the *Foot* ſo us'd *Nothing Speaks.*)

The Deſcription of the Pedal. The Beſt of Conſort Inſtruments.

The *out-ſide* of the *Right Foot* drives *One*, and the *In-ſide* of the ſame *Foot* drives another; ſo that by treading his Foot a little awry, either outward or inward, he cauſeth a *Various Stop* to be heard, *at his Pleaſure*; and if he clap down his Foot Flat, then he takes *Them both*, at the ſame time, (which is a 3*d. Variety*, and *Louder.*)

Then has he ready, under his Left Foot, 2 other *Various Stops*, and by the like *Order* and *Motion* of the Foot, he can immediately give you 3 other *Varieties*, either *Softer* or *Louder*, as with the *Right Foot* before mentioned, he did.

So that thus you may perceive he has several *Various Stops* at Pleasure; and all *Quick and Nimble*, by the *Ready Turn* of the Foot.

And by *This Pritty Device*, is *This Instrument made Wonderfully Rare, and Excellent:* So that doubtless It *Excels* all *Harpsicons*, or *Organs* in the World, for *Admirable Sweetness and Humour, either for a Private, or a Consort use.*

The Theorboe Stop in the Pedal.

Thus 24 Varieties at least.

I caus'd one of *Them* to be made in my *House*, that has 9 several other *Varieties*, (24 in all) by reason of a *Stop* (to be *Slip'd* in with the *Hand*) which my *Work-man* calls the *Theorboe-Stop*; and indeed It is not much unlike It; But what It wants of a *Lute*, It has in Its own *Singular Prittiness.*

We had in those days *Choice Consorts*, fitted on purpose to suit with the *Nature of This Instrument*,

The *Truth* is, *The Great Grace which Musick receives by the Right Ordering of This Instrument, to Compositions and Performances suitable thereunto, is such, that It far Exceeds any Expressions that can be made of It.*

We always Added to *This Consort, the Theorboe Lute*; which likewise could *Humour the Consort, Properly*, and *Evenly, with the Pedal.*

Very little of *This so Eminent Musick* do we hear of in *These Times*, (the *Less* the *Greater Pity.*)

Concerning the Consorts, with Viols, and their Rare use.

Then again, we had all *Those Choice Consorts*, to *Equally-Sciz'd Instruments*, (*Rare Chests of Viols*) and as *Equally Perform'd:* For we would never allow *Any Performer to Over-top, or Out-cry* another by *Loud Play*; but our Great Care was, to have *All the Parts Equally Heard*; by which means (though sometimes we had but indifferent, or mean *Hands to Perform* with; yet *This Caution* made the *Musick Lovely*, and *very Contentive.*

The Great Idol in Musick, of late Years, set up.

But now the *Modes* and *Fashions* have cry'd *These Things* down, and set up a *Great Idol* in their Room; observe with what a *Wonderful Swiftness* They now run over their *Brave New Ayres*; and with what *High-Priz'd Noise, viz.* 10, or 20 *Violins*, &c. as I said before, to a *Some-Single-Soul'd Ayre*; it may be of 2 or 3 *Parts*, or some *Coranto*, *Serabrand*, or *Brawle*, (as the *New-Fashion'd-Word* is) and such like *Stuff*, seldom any other; which is rather fit to make a Mans *Ears Glow*, and fill his *Brains full of Frisks*, &c. than to *Season, and Sober his Mind, or Elevate his Affection* to *Goodness.*

A Comparison betwixt the Old and New *Musick*, to be Judged.

Now I say, Let *These New-Fashion'd Musicks*, and *Performances*, be compar'd with *Those Old Ones*, which I have before made mention of; and then let It be Judg'd, whether they have not left a *Better Fashion*, for a *Worse.* But who shall be the *Judges?* If Themselves; then *All's Right.*

Now

Now I apprehend I hear some say, I like *This New-fashion'd Musick the Best*; so does a *Child a Rattle*, or an *Oaten Pipe*, &c. which must needs be, because they never *Heard any Better.*

A Common, and main Injury occasioned unto the Art, by some Great Persons, being unskilful in It.

'*There is another Great Injury, very Pernitious to the Substantial* 'Support of This Art; *which is, that oftentimes Great Persons,* '(*Lords or Ladies*) *not having Skill; yet*) *spend Their Judgments in* 'the High Commendation of Things, *which come before Them,* (*Com-* 'mending This, *or Disliking That*) *according to that Humour which* 'They Possess, &c.

'*Now look whatsoever Judgment They give, the same presently is* 'swallow'd down by the Multitude, *Doted upon, and Strongly Cry'd* 'up for Orthodox, (viz. the Mode or Fashion;) *and presently spreads* 'abroad; *and Fame* (*the Great Dame of Lies, as well as of Truths*) 'Toots it all over; *and what is Stronger than the Great Multitude?*

'*This I say, is a cause of much Error, and Wrong done to Our Art;* 'for by this means; *many a Confident Young Up-start* (*through the* 'Unskilfulness, *of such, or such a Great Person; who is taken, with* 'This, *or That Pritty Gingle or Toy, proceeding from That fore-men-* 'tioned Youngster) *becomes Famous; for the Great Person* (*seem-* 'ing to Admire Him, *in This, or That Thing, Toy, or Gingle*) *sets* 'him up, *as it were upon a Pinacle; and whether It be Right or* 'Wrong, *presently comes others,* (*of the same form of Greatness, and* 'Unskilfulness) *and Joyns Applause to the former; so that This* 'Young Man *is All-to-be-Dignified, and Noted for a Wonder amongst* 'others. *Then, whatsoever he Performs, becomes Imitable, and* 'Fashionable; (*several such have I observ'd in my Time*) *whereas* 'let him be brought to the True Touch-stone, *or Right Examination,* 'by Judicious Persons, *he will be found a very Weaklin, in the Art* 'which he Professeth; *only he may* (*as many of them*) *have a* 'Particular Singularity, *or Twang, upon some one Instrument, or o-* 'ther; *It may be the Violin, or the Flagilet, or the Guittar,* (*a Bit of* 'the Old Lute) *the Jews Trump,* &c. *or some such Slight Business.*

'*Now This Brave Young Man assumes to himself a Great Pre-* 'sence, *Looks Big, and Magnifies Himself; and* (*though Ignorant* 'in the Main) *thinks himself really to be The Thing, which he is* 'Cry'd up for; *though nothing Nothing so; and presently falls to give* 'Laws, *and Rules, in the Art; making Determinations in his Judg-* 'ment of This, *or That Work, of Profound Learned Able Masters,* 'which he himself understands little or nothing of. *But his Name* 'being Thus got up, *he may* (*as the old saying is*) *Lie in Bed; and his* 'Work shall go forwards.

The Common Occasion of Modes, and Fashions in Musick.

'*Then with much Confidence, he daily spreads his Humours, and* 'Conceits, *which must* (*forsooth*) *still be Highly Priz'd, though* 'never so Silly. *By which means, and the like, there becomes a Ge-* 'neral Over-spreading *of Errours, and Ignorance; and a Crying-* 'down, *and Neglecting the Best Things in True Art and Worth, and* 'Crying up the Gingles, &c.

This I have *Seen*, and *Noted*, all along my Time, in *This Our Art of Musick*; and therefore thought fit Thus much to declare of It, as a *Main Injury* done unto the *Art.*

But

But I ſhall cut off *This Diſcourſe*, and Here give you ſome certain *Directions*, for *Procuring*, and *Maintaining the Beſt Muſick Imaginable*.

Concerning a Proper and Fit Muſick Room; the *1ſt.* Thing conſiderable.

The *1ſt Thing* to be conſider'd, as to the *Advantage of Good Muſick*, ſhould be a Convenient, and Fit *Place* to Perform It in; ſuch I would call a *Muſick Room*; and is conſiderable in a 4 *Fold Reſpect*, *1ſt.* in *Reſpect* of the *Inſtruments*, *2d.* the *Muſick*, *3d.* the *Actors*, and *4th.* the *Auditors*.

4 Chief Inconveniences, for want of It.

1ſt. The *Inſtruments*; be they never ſo *Good*, will not ſhow half ſo good in an *Improper*, *Stuffed*, or *Clogg'd-up Room*, either with *Houſehold-ſtuff*, or *Company*.

2d. The *Muſick* very oftentimes is much hindred, by *Crowding*, and *Noiſe*.

3dly. The *Performers* as often, are ſo interrupted and hindred, that they cannot *Act* as They might.

4thly. The *Auditors* cannot receive ſuch *Ample Satisfaction*, as otherwiſe they might do; beſides their uneaſie, and unhandſom *Accommodation*, which too often happens to *Perſons* of *Quality*, being ſometimes *Crowded up*, *Sqweez'd*, and *Sweated* among people of an *Inferiour Rank*, &c. and cannot be avoided. Theſe *Things*, I ſay, ſhould be conſider'd,

Again; 'tis obſervable, That all *Perſons* who purſue *Muſick*, do endeavour to procure the *Beſt Inſtruments* that can be gotten. Now let the *Inſtruments* be what they will, a *Good Room* will make Them ſeem *Better*, and a *Bad Room*, *Worſe*, as I ſaid before: Therefore It is of a *Great Concern*, to have a *Room*, which may at leaſt, *Advantage your Inſtruments*, if no other *Conveniency* were gain'd thereby.

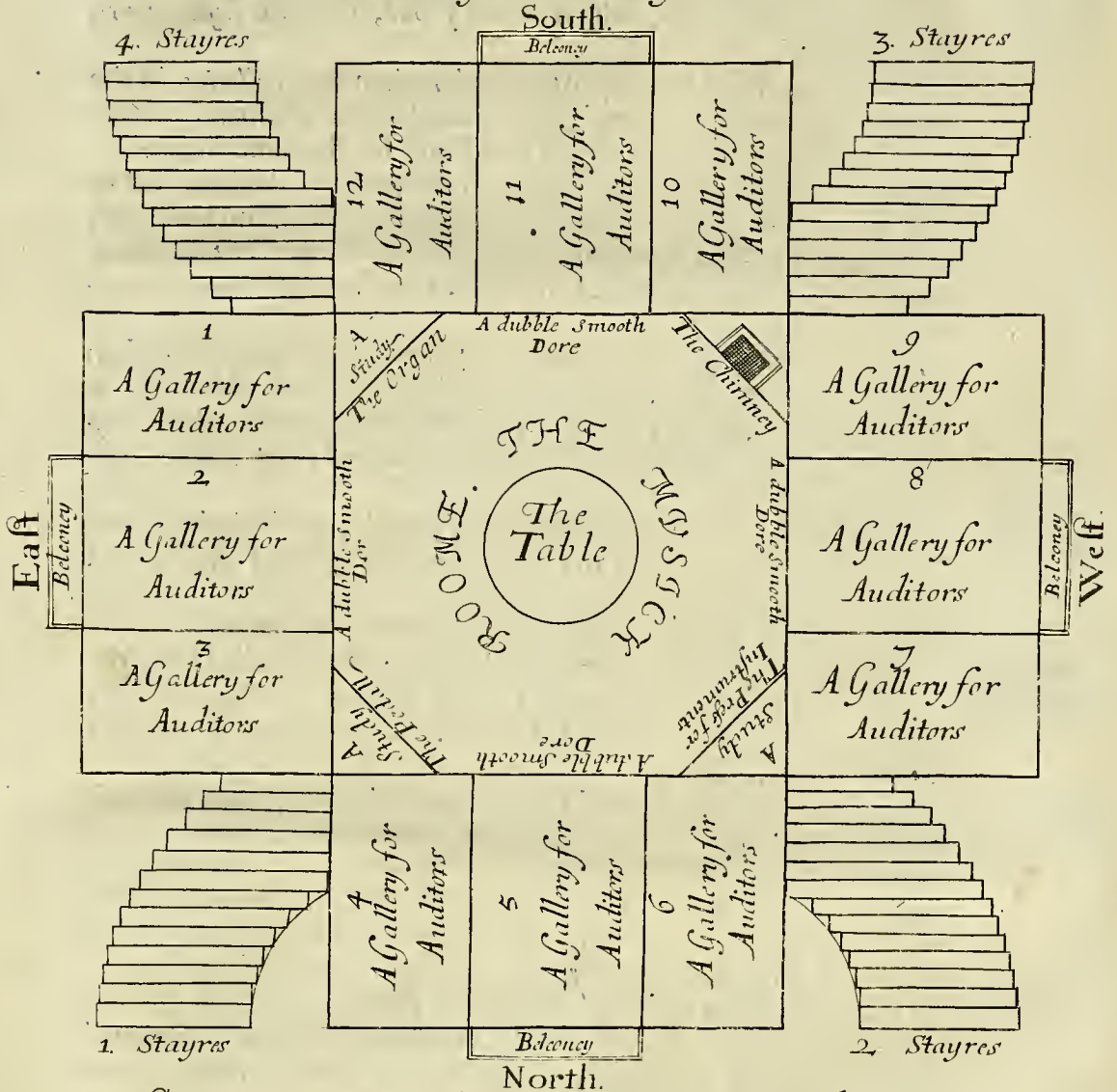
Now as to the *Right Contrivance* of a *Muſick Room*, there are ſeveral *Conſiderations* depending, as I ſhall make appear in the *Deſcription* and *Explanation* of one Hereafter following, which I wiſh might be (by ſome *Good*, and *Worthy Benefactor* to Our *Univerſity*) *Beſtowed*, and *Erected There*, for a *Publick Benefit*, and *Promotion* of the *Art*, and *Incouragement* of the *True Lovers* of *It*; there being likewiſe a *Great Need* of ſuch a *Thing*, in Reference to the *Compleating*, and *Illuſtrating* of the *Univerſity-Schools*; ſuch a *School*, or *Room*, being greatly wanting with Them There.

A Worthy Benefactor to the Univerſity wiſhed for.

And in hopes, that (at one time, or other) there may ariſe ſome *Honourable*, and *Truly Noble-Spirited Perſon*, or *Perſons*, who may conſider the *Great Good Uſe*, and *Benefit* of ſuch a *Neceſſary Convenience*; and alſo may find in his Heart to become a *Benefactor*, to ſuch an *Eminent Good Work*; I will here give a *Deſcription* of a *Moſt Excellent Muſick Room*, together with Its many *Great Conveniences*, as Here in *This Next Page* you may ſee.

CHAP.

The Description
Of a Musick-Roome, Uniforme
With Conveniency for Severall Sorts of Auditors, Severally plac'd in 12 Distinct Roomes, besides the Musick-Roome, wch would haue none in It besides the Performers.



Supposing the Roome to be Six Yeards Spiare
The 12 Galleryes would be 3. yeards-long, and
Better; The 4 Middle Galleryes Somthing
Broader then the Rest, as Here they are —

Chap. II.

A further Explanation; and the Meaning of This Musick Room.

THe *Room* It ſelf to be *Arch'd*; as alſo the 4 *Middle Galleries*, (at leaſt) if not *All Twelve*; and *Built* one *Story* from the *Ground*, both for *Advantage* of *Sound*; and alſo to avoid the *Moiſture* of the *Earth*, which is very bad, both for *Inſtruments*, and *Strings*.

The *Room* would be *One Step Higher*, than the *Galleries*, in the *Floor*; the better to conveigh the *Sound* to the *Auditors*.

The *Height* of the *Room* not too *High*, for the ſame *Reaſon*.

In the *Building* of *This Room*, there may be Reſpect had to the *Lower Rooms*, for *Advantage* of *Dwelling*, &c. And no doubt, but upon the *Contrivance* of ſuch a *Room*, many *Pritty Advantages* may be thought upon; which in *This Sudden Glance*, I cannot reach unto.

Yet take but *This One Caution*, in your *Contrivance*; and then *Add*, or *Alter* what you will, *viz. That Nothing be Added to, or Altered from*; *which may be any Hindrance to the Free, and Glib Paſſage of the Sound, to All Places intended*; *but rather Advantage*.

The Situation of the Room.

The *Room* to be *Built* in a *Clear*, and *very Delightful Dry Place*, both free from *Water*; the *Over-Hanging* of *Trees*; and *Common Noiſes*.

1*ſt*. Let the *Arched Seiling* be *Plain*, and *very Smooth*.

The Wainſcoting of the Room.

2*dly*. Let the *Lower Walls* be all *Wainſcotted*, *Hollow* from the *Wall*, and without any kind of *Carv'd*, *Boſs'd*, or *Rugged Work*; ſo that the *Sound* may Run *Glib*, and *Smooth* all about, without the leaſt *Interruption*.

3*dly*. Let there be ſeveral *Conveyances* out of the *Room*, through that *Wainſcot*, by *Groves*, or *Pipes*, to certain *Auditors Seats*, where (as they ſit) they may, at a *ſmall Paſſage*, or *little Hole*, receive that *Pent-up-Sound*, which (let It be never ſo weak in the *Muſick Room*) he ſhall (though at the furtheſt end of the *Gallery*) *Hear* ſo *Diſtinctly*, as any who are cloſe by It.

If ſuch a *Room* as *This*, were to be *Built* at a *Publick Charge*; and for a *Publick Benefit*, and *Promotion* of the *Art*; this *Little Model* might be *Amplified*, *and Enlarged*, ſeveral ways, upon more Deliberate Conſideration.

Conſiderable Reaſons, why a Muſick Room ſhould be ſo contr'ved. And the many Conveniences Thereby.

The *Reaſons* for ſuch a *Muſick Room*, are Divers, and very Conſiderable; as *Firſt*.

The *Room* being *Thus Clear*, and *Free from Company*, all *Inconveniences* of *Talking*, *Crowding*, *Sweating*, and *Bluſtering*, &c. are taken away.

2*d*. The *Sound* has Its *Free*, and *Un-interrupted Paſſage*, &c.

3*d*. The *Performers* are no ways *Hindred*, &c.

4*th*. The *Inſtruments* will ſtand more ſteadily in *Tune*, (for no *Lutes*, *Viols*, *Pedals*, *Harpſicons*, &c. will ſtand in *Tune* at ſuch a *Time*; No, nor *Voices* Themſelves;) For I have known an *Excellent Voice*,

Voice, well prepared for a *Solemn Performance*, who has been *Pent up* in such a *Crowd*, that (when he had been to *Perform* his *Part*) could hardly speak; and by no other *Cause*, but the *very Distemper*, received by *That Crowd*, and *Over-Heat*.

5*thly*, The *Musick* will be *Equal* to all alike.

Many other *Inconveniences* might be taken off, *viz.* Particular Persons being *Ill at Ease*, or *Unhandsomly Accommodated*, and *Mixt*, &c. All which are not only *Clearly Remedied*, by such a *Room* as *This*, but your *Musick* far more *Illustrated*, by the *Instruments* shewing *Themselves*, and the *Auditors* infinitely more satisfied. The Conveniences of It.

Note, That the *In-lets* into *Those Groves*, or *Pipes* aboveſaid, should be pritty Large, *viz.* a *Foot Square* at least, yet the Larger, the *Better*, without all doubt; and to begin in the *Wainscot*, within the *Musick Room*; and so the *Conveyances* to *Run Proportionably Narrower*, till They come to the *Ear* of the *Auditor*; which *Hole* at the *End*, need not to be above the *Wideness* of ones *Finger End*.

It cannot be easily *Imagin'd*, what a *Wonderful Advantage* such a *Contrivance* must needs be, for the *Exact*, and *Distinct Hearing* of *Musick*; without doubt far beyond all that ever has yet been used. For there is no *Instrument* of *Touch*, be It never so *Sweet*; and *Touch'd* with the *most Curious Hand* that can be; but in the very *Touch*, if you be near unto *It*, you may perceive that *Touch* to be heard; especially of *Viols*, and *Violins*; but if you be at a *Distance*, that *Harshness* is *Lost*, and *Conveyed* into the *Ayre*, and you receive nothing but the *Pure Sweetness* of the *Instrument*; so as I may properly say, you loose the *Body*, but enjoy the *Soul*, or *Spirit* thereof. A Good Note.

Those 4 *Double Doors* into the 4 *Middle Galleries*, would be so made, that they might shut at *Pleasure*; so that the *Musick Room* might be private at any time, for any other *Occasion*. The Doors.

The meaning of *These Narrow Galleries* is, In that *Experience* tells, Any *Sound*, forc'd into a *Narrow Place*, is *Heard much more Strongly*, than *Sounds Dilated*, and *Spread abroad*. The meaning of the 12 Galleries.

Those 12 *Galleries*, though but little, will (I believe) hold 200 *Persons* very well, without *Crowding*; which *Thing* alone, having such convenient *Distinct Reception*, for *Persons of Different Qualities*, must needs be accounted a *Great Conveniency*; besides all *Those others before Specified*.

The 4 *Pair of Stairs*, (if for a Publick use such a *House* were *Built*) will be *Necessary*, that *Persons* may come, and go, without disturbing the *Rest* of the *Company*. 4 Pair of Stairs

But if for a *Private use*, one *Pair of Stairs*; though much better with *Two Pair*.

I have here said but a little of a great deal, that might be said in *Reference* to such a *Good Work*; yet, I suppose sufficient to give a *Light*, or a *Hint* to *Better Inventions*, according to that Saying, *Old*, *and True*, *Facile est Inventis addere*.

'Tis no great Matter of *Difficulty* to have It done, by almost any *Ingenious Work-men*, where they are to make *New Erections*, How easie it is to have such a Room made.

and have *Room* enough, if they caſt for It in their firſt *Contrivances*.

It may become any *Noble*, or *Gentlemans Houſe*; and there may be *Built* together with It, as Convenient and Neceſſary *Rooms* for all *Services* of a *Family*, as by any other *Contrivance* whatever, and as *Magnificently Stately*.

Having thus deſcrib'd the way to ſuch a *Neceſſary*, *Ample*, and *moſt Convenient Erection*, I ſhall only add my *Wiſhes*, that It might be once *Experimented*; and then no doubt, but the *Advantages*, and *Benefits* would apparently ſhow Themſelves, and be *Eſteemed*, far beyond what at the preſent They can conceive, or I have *Writ*.

Chap. III.

A Table Organ to ſtand in the midſt, much better, than an Upright Organ.

THere is yet one *Thing* more, which I will Propoſe, in *Reference* towards a more *Abſolute Exactneſs*, and *Compleatneſs*, in ſetting off the *Muſick*; and in making It more *Even*, and *Diſtinctly Equal*, *viz.* Suppoſe the *Organ* to be ſo *Contriv'd*, as to be Plac'd in the midſt of the *Room*, and ſerve inſtead of the *Table*, ; alſo I conceive, (nay I know, in that I have made *Experience* of the *Thing*) It would be far more *Reaſonable*, and *Proper*, than an *Upright Organ*.

The Chief Office of the Organ in Conſort.

Becauſe the *Organ* ſtands us in ſtead of a *Holding*, *Uniting-Conſtant-Friend*; and is as a *Touch-ſtone*, to try the certainty of *All Things*; eſpecially the *Well-keeping* the *Inſtruments* in *Tune*, &c.

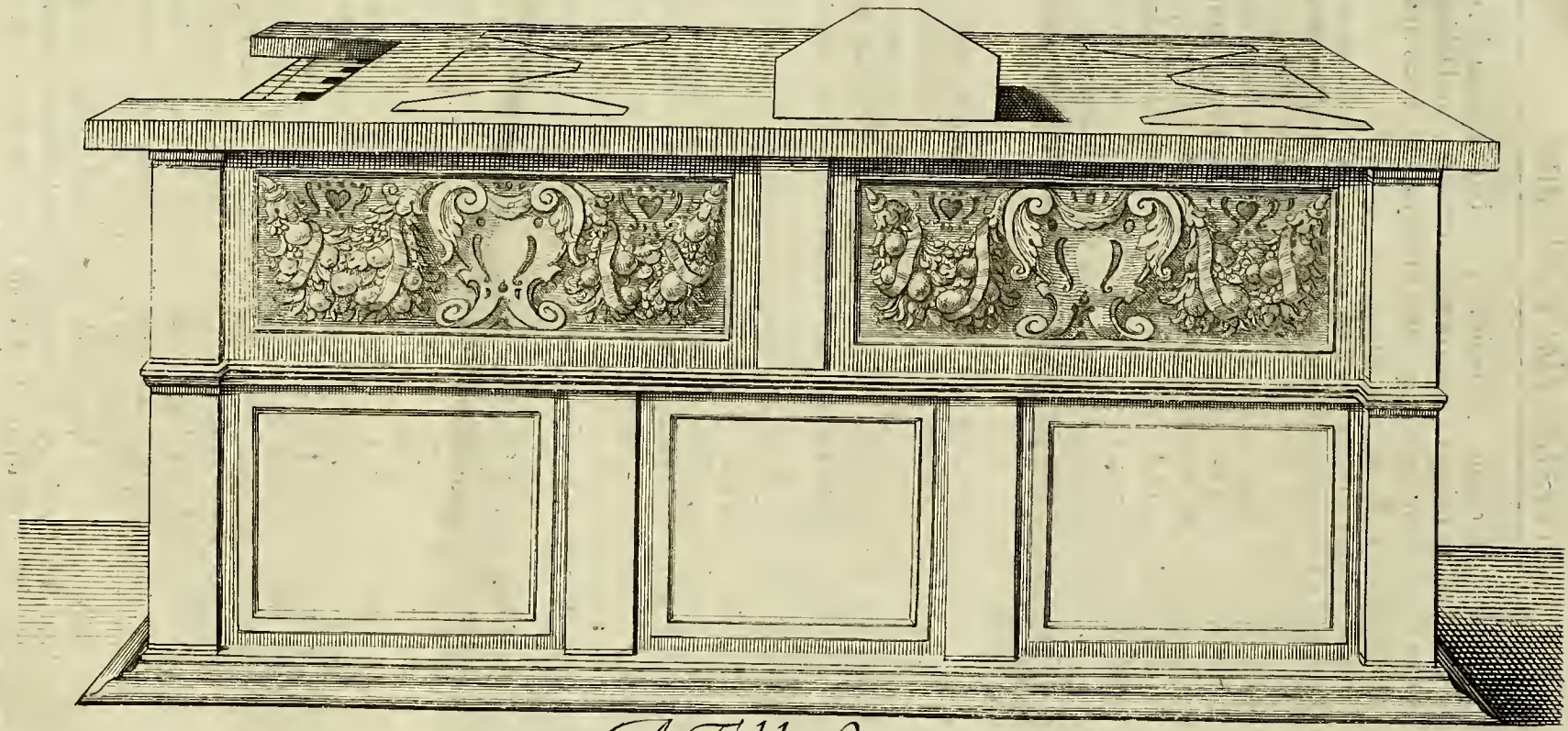
And in *This Service* the *Organ* ſhould be *Equally Heard to All*; *but eſpecially to the Performers Themſelves*, who cannot well Perform, without a *Diſtinct Perceivance Thereof*.

The *Organ* ſtanding in the midſt, muſt needs be of a more certain and ſteady uſe to *Thoſe Performers*, than if It ſtood at a *Diſtance*; They all *Equally Receiving* the ſame *Benefit*, no one more than another; whereas according to the conſtant *Standing* of *Upright Organs* (at a *Diſtance* from the *Table*, and much *Company* uſually *Crowding* between the *Organ*, and *Table of Performers*) ſome of *Thoſe Performers*, who ſit fartheſt off, are often at a loſs, for want of *Hearing* the *Organ*, ſo *Diſtinctly* as they ſhould, which is a *Great Inconvenience*. And if It be ſo to the *Performers*, It muſt needs be alike *Inconvenient*, or more, to *Thoſe Auditors*, who ſit far from the *Organ*.

The Great Advantages of the uſe of a Table Organ in Conſort.

But *This Device of a Table Organ*, ſends forth Its *Notes* ſo *Equally* alike, that *All*, both *Performers*, and *Auditors*, receive their juſt, and due *Satisfaction*, without the leaſt *Impediment*; the *Organ* in *This Service* not being *Eminently* to be *Heard*, but only *Equal* with the other *Muſick*.

Now as to the *Deſcription* of *This Table Organ*, I cannot more conveniently do It, than firſt in giving you a *View* of It, by *This Figure* here *Drawn*, and then by telling you all the *Dimenſions*, and the whole order of It, (I mean my *Second*, which is the *Largeſt*, and the *Beſt*.) And take as Here followeth. *Two*



A Table Organ.

The Deſcription of the Table Organ fit for ſuch a Room.

Two of ſuch *Organs* only, (I believe) are but as yet in *Being*, in the *World*; They being of my own *Contrivance*; and which I caus'd to be made In my *own Houſe*, and for my *own Uſe*, as to the maintaining of *Publick Conſorts*, &c.

I did alſo Deſign the *Erecting* of ſuch a *Muſick Room*, as I have deſcribed; But it pleas'd God to *Diſappoint*, and *Diſcourage* me, by *Diſabling* me ſeveral ways, for ſuch a *Work*; as chiefly by the *Loſs of my Hearing*, and by that means the *Emptineſs* of my *Purſe*, (my meaning may eaſily be gueſs'd at) I only wanted *Money* enough, but no *Good Will* thereunto.

It is in Its *Bulk*, *and Height*, of a very *Convenient*, *Handſom*, and *Compleat Table-Scize*; (which may *Become*, and *Adorn a Noble-Mans Dining Room*) All of the *Beſt* ſort of *Wainſcot*.

The *Length* of the *Leaf* 7 *Foot*, and 5 *Inches*.

The *Breadth* 4 *Foot*, and 3 *Inches*.

The *Heighth* 3 *Foot*, *Inch*, and *Better*.

Beneath the *Leaf*, quite Round, is *Handſom Carv'd*, and *Cut-Work*, about 10 *Inches Deep*, to let out the *Sound*: And *Beneath* the *Cut-Work*, *Broad Pannels*, ſo Contriv'd, that they may be taken down at any time, for the *Amending* ſuch *Faults* as may happen; with 2 *Shelv'd Cubbords* at the *End* behind, to *Lock* up your *Muſick Books*, &c.

The *Leaf* is to be taken in 2 *Pieces* at any time for conveniency of *Tuning*, or the like, *Neatly Joyn'd* in the *Midſt*.

The *Keys*, at the upper End, being of *Ebony*, and *Ivory*, all *Cover'd* with a *Slipping Clampe*, (anſwerable to the other End of the *Table*) which is to take off at any time, when the *Organ* is to be us'd, and again put on, and *Lock'd* up; ſo that none can know it is an *Organ* by ſight, but a *Compleat New-Faſhion'd Table*.

The *Leaf* has in It 8 *Desks*, cut quite through very *Neatly* (anſwerable to that *Up-ſtanding One*, in the *Figure*.) with *Springs* under the *Edge* of the *Leaf*, ſo Contriv'd, that they may *Open*, and *Shut* at *Pleaſure*; which (when *Shut down*) *Joyn Cloſely* with the *Table-Leaf*; But (upon occaſion) may be *Opened*, and ſo ſet up, (with a *Spring*) in the manner of a *Desk*, as your *Books* may be ſet againſt Them.

The meaning of the 8 Desks, and their Excellent uſe.

Now the *Intent* of *Thoſe Desks*, is of far more *Excellent uſe*, than for meer *Desks*; For without *Thoſe Openings*, your *Organ* would be but of very *Slender uſe*, as to *Conſort*, by Reaſon of the *Cloſeneſs* of the *Leaf*; But by the *Help* of *Them*, each *Desk* opened, is as the putting in of another *Quickning*, or *Enlivning Stop*; ſo that when all the 8 *Desks* ſtand open, the *Table* is like a *Little Church Organ*, ſo *Sprightfully Luſty*, and *Strong*, that It is too *Loud* for any *Ordinary Private uſe*: But you may *Moderate That*, by opening only ſo many of *Thoſe Desks*, as you ſee fit for your Preſent uſe.

The Number of Stops in It, and what they are.

There are in *This Table Six Stops*.

The firſt is an *Open Diapaſon*; The *Second* a *Principal*; The *Third* a *Fifteenth*; The *Fourth* a *Twelfth*; The *Fifth* a *Two and Twentieth*; And the *Sixth* a *Regal*.

There

There is likewiſe (for a *Pleaſure*, and *Light Content*) a *Hooboy Stop*, which comes in at any Time, with the *Foot*; which *Stop*, (together with the *Regal*) makes the *Voice Humane*. The Humane Voice in This Inſtrument.

The *Bellow* is laid next the *Ground*; and is made very *Large*, and driven either by the *Foot* of the *Player*, or by a *Cord* at the far end.

Thus I have given you a *Short Deſcription*, of *This moſt Incomparable, and Super-Excelling Inſtrument*; not doubting, but when It is well *Ponder'd*, and *Conſider'd* upon, It will be approv'd of, and brought into *Uſe*.

And, if any *Perſon* (upon the *Reading* of *This Deſcription*) ſhall be *Deſirous* to *Purchaſe* ſuch an *Inſtrument*; I believe, I can *Procure* for him the *Very Same*, which I have *Thus Deſcribed*, &c. For my *Unhappineſs* has been ſuch, (by *Reaſon* of my *Deafneſs*) that I have (of *Late Years*) parted with It; and It is (at *This Time*, I think) to be *Sold*; ſo that if any *Perſon* ſend to me about It, I ſhall do him the *Beſt Service* I can in It: And indeed It is a *Very-Very-Jewel*. An Advertiſement.

Your *Pedal*, and *Organ*, being *Thus Well Fix'd*, the next is, to *Furniſh* your *Preſs* with *Good Inſtruments*: But firſt ſee, that It be *Conveniently Large*, to contain ſuch a *Number*, as you ſhall *Deſign* for your *Uſe*; and to be made very *Cloſe*, and *Warm*, *Lyn'd* through with *Bayes*, &c. by which means your *Inſtruments* will ſpeak *Livelily*, *Brisk*, and *Clear*. Note well, How to order your Preſs for Inſtruments.

CHAP. IV.

YOur *Beſt Proviſion*, (and *moſt Compleat*) will be, a *Good Cheſt of Viols*; *Six*, in *Number*; viz. 2 *Baſſes*, 2 *Tenors*, and 2 *Trebles*: All *Truly*, and *Proportionably Suited*. The Beſt Proviſion for Viols, and of what Authors.

Of ſuch, there are no *Better* in the *World*, than *Thoſe of Aldred*, *Jay*, *Smith*, (yet the *Higheſt in Eſteem* are) *Bolles*, and *Roſs*, (one *Baſs* of *Bolles's*, I have known *Valued* at 100 *l.*) *Theſe* were *Old*; but We have *Now*, very *Excellent Good Workmen*, who (no doubt) can *Work* as well as *Thoſe*, if They be ſo well Paid for *Their Work*, as *They* were; yet we chiefly *Value Old Inſtruments*, before *New*; for by *Experience*, they are found to be far the *Beſt*.

The *Reaſons* for which, I can no further *Dive* into, than to ſay; I Apprehend, that by *Extream Age*, the *Wood*, (and *Thoſe Other Adjuncts*) *Glew*, *Parchment*, *Paper*, *Lynings of Cloath*, (as ſome uſe;) but above All, the *Verniſh*; *Theſe* are *All*, ſo very much (by *Time*) *Dryed*, *Lenefied*, *made Gentle*, *Rarified*, or (to ſay *Better*, even) *Ayrified*; ſo that *That Stiffneſs*, *Stubbornneſs*, or *Clunguineſs*, which is *Natural* to *ſuch Bodies*, are ſo *Debilitated*, and made *Plyable*, that the *Pores* of the *Wood*, have a *more*, and *Free Liberty* to *Move*, *Stir*, or *Secretly Vibrate*; by which means the *Air*, (which is the *Life* of *All Things*) both *Animate*, and Age Adds Goodneſs to Inſtruments, and the Reaſon why.

Inanimate) has a more *Free*, and *Eaſie Recourſe*, to *Paſs*, and *Re-paſs*, &c. whether I have hit upon the *Right Cauſe*, I know not; but ſure I am, that *Age Adds Goodneſs* to *Inſtruments*; therefore They have the *Advantage* of all our *Late Work-men*.

Now, ſuppoſe you connot procure an *Intire Cheſt* of *Viols*, *Suitable*; &c. Then, *Thus*.

Endeavour to *Pick up* (*Here*, or *There*) ſo many *Excellent Good Odd Ones*, as *near Suiting* as you can, (every way) *viz.* both for *Shape*, *Wood*, *Colour*, *&c.* but eſpecially for *Scize*.

A certain Rule to make a True Scizable Cheſt of Viols

And to be *Exact* in *That*, take *This Certain Rule*, *viz.* Let your *Baſs* be *Large*. Then your *Trebles* muſt be juſt as *Short* again, in the *String*, (viz.) from *Bridge*, to *Nut*, as are your *Baſſes*; becauſe they ſtand 8 *Notes Higher* than the *Baſſes*; Therefore, as *Short* again; (for the *Middle* of *Every String*, is an 8*th*. The *Tenors*, (in the *String*) juſt ſo long as from the *Bridge*, to *F Fret*; becauſe they ſtand a 4*th*. *Higher*, than your *Baſſes*; Therefore, ſo *Long*.

Let *This Suffice*, to put you into a *Compleat Order* for *Viols*, (either way;) Only *Note*, That the *Beſt Place* for the *Bridge*, is to ſtand *juſt* in the 3 *Quarter Dividing* of the *Open Cuts Below*; though *Moſt*, *moſt Erronioufly* ſuffer them much to ſtand too *High*, which is a *Fault*.

Thr True Place for the Bridge.

After all *This*, you may add to your *Preſs*, a *Pair* of *Violins*, to be in Readineſs for any *Extraordinary Jolly*, or *Jocund Conſort-Occaſion*; But never uſe Them, but with *This Proviſo*, viz. Be ſure you make an *Equal Proviſion* for Them, by the *Addition*, and *Strength* of *Baſſes*; ſo that They may not *Out-cry* the *Reſt* of the *Muſick*, (the *Baſſes* eſpecially) to which end, It will be *Requiſite*, you *Store* your *Preſs* with a *Pair* of *Luſty Full-Sciz'd Theorboes*, always to ſtrike in with your *Conſorts*, or *Vocal-Muſick*; to which, *That Inſtrument* is moſt *Naturally* Proper.

A Proviſo, as to the uſe of Violins.

And now to make your *Store* more *Amply-Compleat*; add to all *Theſe* 3 *Full-Sciz'd Lyro-Viols*; there being moſt *Admirable Things* made, by our *Very Beſt Maſters*, for *That Sort of Muſick*, both *Conſort-wiſe*, and *Peculiarly* for 2 and 3 *Lyroes*.

3 Lyro-Viols, the Compleating of the Store.

Let *Them* be *Luſty*, *Smart-Speaking Viols*; becauſe, that in *Conſort*, they often *Retort* againſt the *Treble*; *Imitating*, and often *Standing inſtead of That Part*, *viz.* a *Second Treble*.

They will ſerve likewiſe for *Diviſion-Viols* very Properly.

And being *Thus Stor'd*, you have a *Ready Entertainment* for the *Greateſt Prince* in the *World*.

An Entertainment for a Prince.

I will now give you ſome *Directions* for the *General Uſe* of the *Viol*, and are as followeth, in *This Next Chapter*.

CHAP.

CHAP. V.

THe *Viol* is an *Inſtrument* ſo very much in uſe, and ſo many *Profeſs'd Teachers* upon *It*, that It may ſeem *Impertinent* to give *Directions* concerning *It*; eſpecially ſince that *Excellent Maſter*, Mr. *Chriſtopher Simpſon*, has done It ſo very well already; yet becauſe ſome may *Haply* meet with *This of Mine*, who may not have *That of His*, and that I ſhall *Exemplifie* ſomething, which *He* has not done in the *General*; I will therefore (to make *This my Work* uſeful to the *Lovers* of the *Viol*) ſet down (in ſhort) *That Way*, which (according to my *Long Experience*, I have found *moſt Advantagious*, both to *My Scholars*, *My Self*, and the *Promotion* of the *Art in General.*)

Concerning the Right uſe of the Viol.

'*First therefore, Let the Young Beginner enter into Its uſe, in* '*That way, which we call the Plain-way*, viz. *Viol-way, or Lute-* '*way*, (*which is all one*) *and is the Very Beſt of Tunings*; *and* '*Infinitely Beſt for the Learners Profit.*

The very Beſt Præ-directions for the Young Beginner.

'2dly. *Let him Learn to Play by Notes*, viz. *according to the* '*Old Subſtantial Rule of the Scale*; *and not by Letters, or Tabla-* '*ture*, (*the which is to begin at the wrong End Firſt.*)

'3dly. *Let him have Patience*, (*yet, for one Week, or Fortnight*) *to* '*make himſelf throughly Perfect, in Thoſe Notes, or Rudiments, by the* '*Book; and alſo upon the Inſtrument, before he Hanker after any Leſſons.*

'4thly. *Let him undertake an Exact Performance of his Time-* '*keeping, Dayly, as he goes on*, (*which may likewiſe be gain'd in* '*One Fortnight more*;) *the which being done, with a Diligent Care* '*of Right Order, Exact Poſtures, and True Fingering, the Difficulty* '*of the Whole Work will be Over. For then he will have little or no-* '*thing to trouble himſelf with, but only to Practice, and Gain a* '*Ready Hand*; *the which likewiſe in a Short Time* (*by Theſe Rules* '*only*) *will follow. But if They be neglected, his Work will be Shab-* '*by, and Lame, for ever after, and never Perfect, and Compleat.*

By which his whole Work ſhall be made very Short, and certain.

'*Therefore take Good Heed, to This Good Councel.*

CHAP. VI.

NOw that you may know how to *Act All This.*

First, make *Choice of a Viol fit for your Hand*; yet rather of a *Scize ſomething too Big*, than (at all) *too little*, (eſpecially if you be *Young*, and *Growing.*)

What Sciz'd Viol is Beſt to begin upon.

Then Enter into your *Poſture*; which is *Thus.*

Having Plac'd your ſelf in ſuch a *Convenient Seat* for *Height*, and in a *Comely, Upright, Natural-Poſture*; ſo, as your *Knees* may not hinder the *Motion of the Bow, by Bending*; ſet *your Viol Down*, between the *Calves* of *your Legs*, and *Knees*; ſo, as by Them, It may *ſtand ſteadily, without Help of your Left*

The Poſture.

Left Hand, and so fast, that a *Stander by, cannot easily take It Thence.*

The Bow-Holding.

Let the *Head of It* be *Directed* over your *Left Shoulder*; yet some small matter *Inclining towards your Elbow:* Then take *your Bow* betwixt *your Right Thumb, and* 2 *Fore-fingers*, near the *Nut*; the *Thumb and* 1*st. Finger Fastning upon the Stalk, and the* 2*d. Finger's-End Turned in Shorter against the Hairs*; by which you may *Poyze*, and keep up the *Point of your Bow*; but if that *Finger* be not *Strong enough*, joyn the 3*d. Finger* in *Assistance* to It; but in Playing *Swift Divisions*, 2 *Fingers, and the Thumb, is Best.*

This is according to Mr. *Simpsons Directions.*

Yet I must confess, that for *my own Part*, I could never *Use It so well*, as when I held It 2 or 3 *Inches off the Nut* (more or less) according to the *Length or Weight of the Bow*, for *Good Poyzing of It:* But 'tis possible, that by *Use* I might have made It *as Familiar to My self*, as It was to *Him.*

The Straitness of the Arm.

So likewise, for the *Exact Straitness of the Bow-Arm*, which some do *Contend for*, I could *never do so well*, as with my *Arm*, (*Straight enough, yet*) *something Plying, or Yielding to an Agile Bending:* and which I do conceive most *Familiarly Natural.*

For I would have no *Posture, Urg'd, Disputed*, or *Contended for*; that should *Cross*, or *Force Nature.*

A Good Stroak above All Things.

Now being Thus far *ready for Exercise*, attempt the *Striking of your Strings*; but before you do *That*, Arm your self with Preparative *Resolutions to gain a Handsom-Smooth-Sweet-Smart-Clear-Stroak*; or else Play not at all: *For if your Viol be never so Good*, if you have an *Unhandsom-Harsh-Rugged-Scratching, Scraping-Stroak*, (as too many have) your *Viol* will seem *Bad*, and your *Play Worse.*

Now the way to gain *This Right Stroak*, is from your *Intent-Care* (*at First*) in the *Order*, and *Right Motion* of the *Bow*; and although, as concerning the *Holding the Viol*; *the Bow*; *Order of the Arm*; *and Use of the Wrist*; several *Very Excellent Masters* do something *Differ*; yet *All Perform Rarely Well*; because *They Agree in the Main and Principal Thing*, viz. *The Care in Gaining the Good Stroak*; (as aforesaid) which is done after *This Manner*, viz.

The Surest way to gain a Sweet Stroak.

Only to draw your Bow just Cross the Strings in a Direct Line, endeavouring to Sound one Single String, with a Long Bow, wellnigh from Hand to Point, and from Point to Hand Smoothly, and not Dripping, or Elevating the Point in the least.

This is the First, and Best Piece of Practice you can follow; and till you have gain'd This, think of Nothing else.

The Right Place for the Bow to move in.

And as to the *Place*, where your *Bow must Move*, you are to regard 4 *Things*, viz. The *Scize*; The *Stringing*; The *Pitch*; and also the *Various Uses* of the *Viol.*

1*st.* If It be a *Large Consort-Viol*, your *Bow must Move* about 2 *Inches* and an *Half* from the *Bridge*; if a *Treble-Viol*, about an *Inch* and a *Half*; and so upon all *Others*, according to *This Suitable Proportion.* 2*dly.* Ac-

2*dly*. According to *Its Stringing*, viz. If It be *Stiff Strung*, or *Stand at a High Pitch*, (which is both as one) then Play a little *Further* from the *Bridge*.

3*dly*. According to *Its Use*, viz. If for *Consort Use*, Play nearer the *Bridge*, than when you Play *Alone*; which although It be not so *Sweet*, yet It is more *Lusty*, and that little *Ruffness* is *Lost* in the *Crowd*; so likewise you may do, if you be to Play at a *Great Distance* from the *Auditors*, for the *same Reason*; for the *Roughness* will be *Lost* before It come at *Them*: But if you be to Play *very near your Auditors*, especially unto *Curious Ears*, Play a little *too far off*, rather than *too near*; for by that means, your *Play* will be the more *Sweet*, &c.

The next *Thing* is, to gain the *Motion of the Wrist*, (which with the *Former* is the *Accomplishment* of the *Right Arm*;) and is *Thus* gain'd, *viz*. only by causing the *Hand*, *at the very Turning of the Bow* (either way) to incline to a *Contra-Motion*; the *Arm* (as it were) leaving the *Wrist behind It*, *seems* to *draw It again after It*; *Explained* otherwise *Thus*, viz. How to gain the Motion of the Wrist.

Let your *Stroak* be at what *Length* It will; before you would leave the *Motion of your Bow*, (if It be a *Long Stroak*) *Stop* the *Motion of your Arm Suddenly*: yet *Jet* your *Wrist still onwards*, 3 or 4 *Inches*, and It is done: But if It be a *Shorter Stroak*; then according to *Discretion*, *a Shorter Jet of the Wrist*, *Performs It*.

I cannot *Explain It Better*, nor need I; for *Ingenuity*, *and Practice*, will get It in one *Quarter of an Hour*.

Thus far may be Performed, without the use of the *Left Hand*.

And Thus much may be Sufficient for Directions for Viol-Play, in This my Work; because in the 1*st Part*, the *same Order and Directions*, which I have given for the *Lute*, must be *Exactly Performed upon the Viol*: Therefore *Turn* to *Those Directions* about the 12, 13, or 14 *Chapters*, &c. and you cannot fail of a *Right Order* for your *Left-Hand-Fingering*; *Exact Time-keeping*; and all other *Particulars*. Turn back, for further Directions, to the Lute Part.

Therefore I will save much *Labour*, and Proceed to something else more Needful, and show how to *Rectefie* 2 *Very Grand Faults*; *Generally committed in Viol-Play*, *by most Scholars*, *and some Masters also*, (or at least such as go for *Masters*.) Two Gross Faults Generally Committed in Play, Explained, and Rectefied.

The *One Fault* is in the *Right Hand*, the other in the *Left*.

That of the *Right Hand* is, that whenever They should strike a *Full Stop*, They seldom *Hit* the *Lowest String*, which is the very *Substantiality of That Stop*; It being the *Ground* to all *Those Upper Parts*; and without which the rest of *That Stop* is (*Generally*) all *False Musick*. The First of the Right Hand.

'*Therefore I Advise*, *ever when you come to a Full Stop*, *be sure to* '*give the Lowest String a Good Full Share of your Bow*, (*Singly*, '*by It self*, *before you Slide It upon the Rest*) *and Leave It like-*'*wise with a little Eminency of Smartness*, *by Swelling the Bow a* '*little*, *when you part with That String*. This will make your Play 'very *Lovely*.

'*This very Observation, whoever shall take Notice of, so, as to put* '*It into a Constant Practice, shall find far Greater Content, and Sa-* '*tisfaction, in Their Play, than at the present They can Imagine.*'

The 2d. Gross Fault of the Left Hand.

The 2*d.* is *no less Gross*, yet more *Commonly Committed*, and is of the *Left Hand*, viz. They seldom *Hold their Holds according to the Propriety, and Necessity of the Composition.*

Now This is a *Mystery* to all *Common Performers*; and (to my *Knowledge*) to several, who go for (or serve the Turn instead of) *Very Good Master-Teachers*, to their *Own Great Disgrace*; *The Abuse of Good Lessons*; *The Authors* of Them; *and Their Scholars*; as I shall make very Plain, by *Example.*

And I will take the more Pains to *Explain This Error*; because *It is the Grosest that can be Committed in the Kind.*

'*And that you may know the Right meaning of a Hold, Observe*; '*the Best Lessons of the Best Masters are often so Compos'd, as They* '*shall seem to be Single, and very Thin Things*, viz. *All Single Let-* '*ters, without any Full Stops*, &c. *Yet upon a Judicious Exami-* '*nation, there will be found a Perfect Composition, of an Intire Bass,* '*and Treble*; *with Strong Intimations of Inner Parts.*

'*And whosoever shall undertake the Management of a Viol, and* '*shall not in his Play, or Composition, be able to show such a Piece* '*of Mastery, must needs be accounted beneath a Master-Composer*: '*But he who shall Neglect, or be Ignorant in the Way of Right* '*Playing such Compositions of other Men, whereby Those Perfe-* '*ctions ought to be Express'd, which are mainly Considerable, as to* '*the Propriety, and Support of such Compositions*; *He, I say, must* '*needs be counted Deficient in Judgment, and Skill*; *and not fit to* '*be owned, as a Master, or Teacher.*

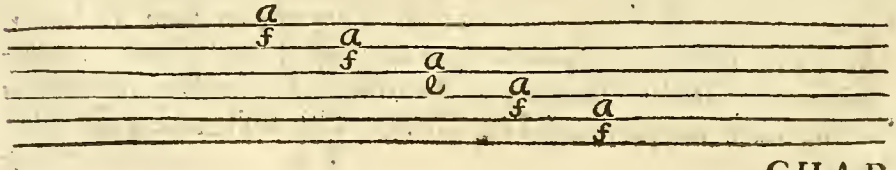
Who not fit to be own'd as a Master, upon a Lute, or Viol.

And *All This* I will *Explain* by an *Example* Here following; which is a *Lesson* I have so *Contriv'd*; that if It be well understood, and *Rightly* made use of, will *Teach Exact Fingering*, and *Perfect Good Play*, in *All Lessons* whatever; and therefore of *Great Good Use.*

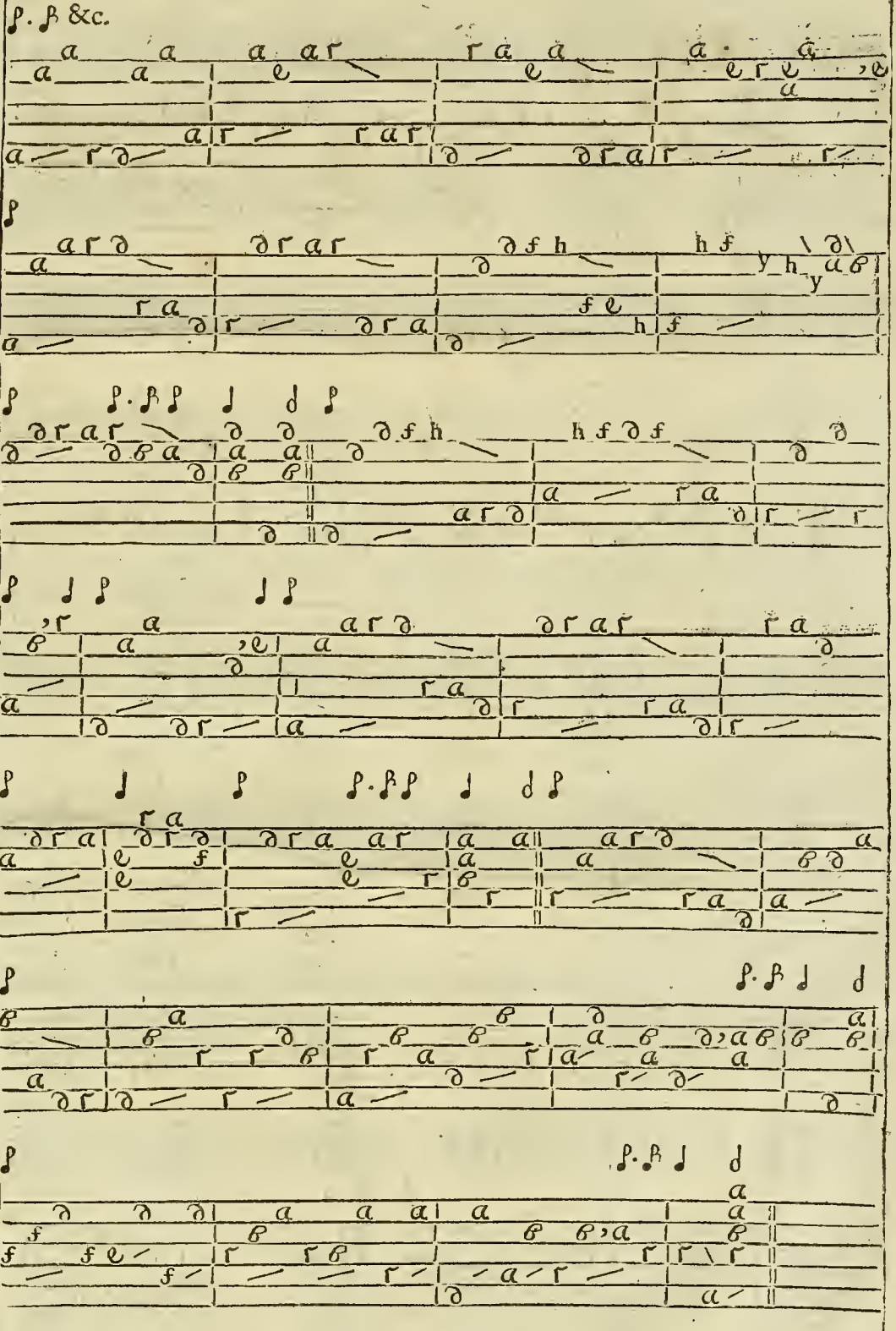
'So that I shall *Advise All*, who intend to come to any *Good* '*Proficiency* upon This *Instrument*, to take *Great Notice*, of This '*Lesson*, and not only to Play It well, according to Those *Mark'd* '*Holds*, set quite through: But also, to observe the *Reason* of '*That Discourse* which follows, concerning the same *Lesson*; and '*so to lay It into his Understanding*, as to be made *Master* of This '*One Thing*; which shall *Amplifie*, and *Compleat* his *Play* for ever '*after.*

'Here is the *Lesson* following, together with the *Tuning.*

The Tuning Viol-Way.

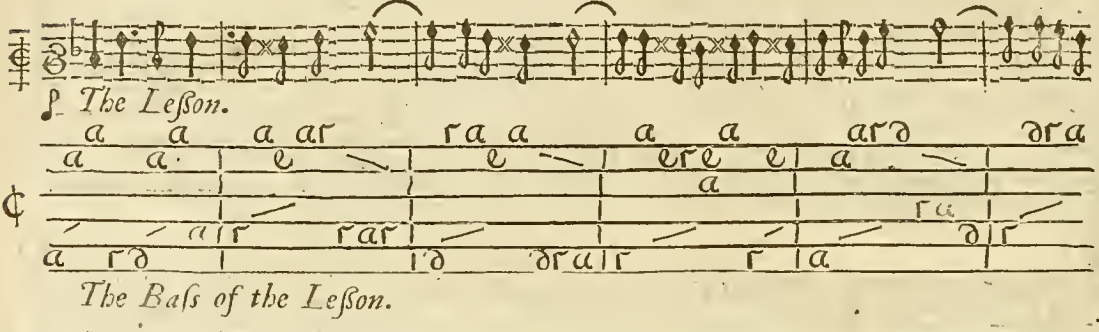


CHAP. VII.



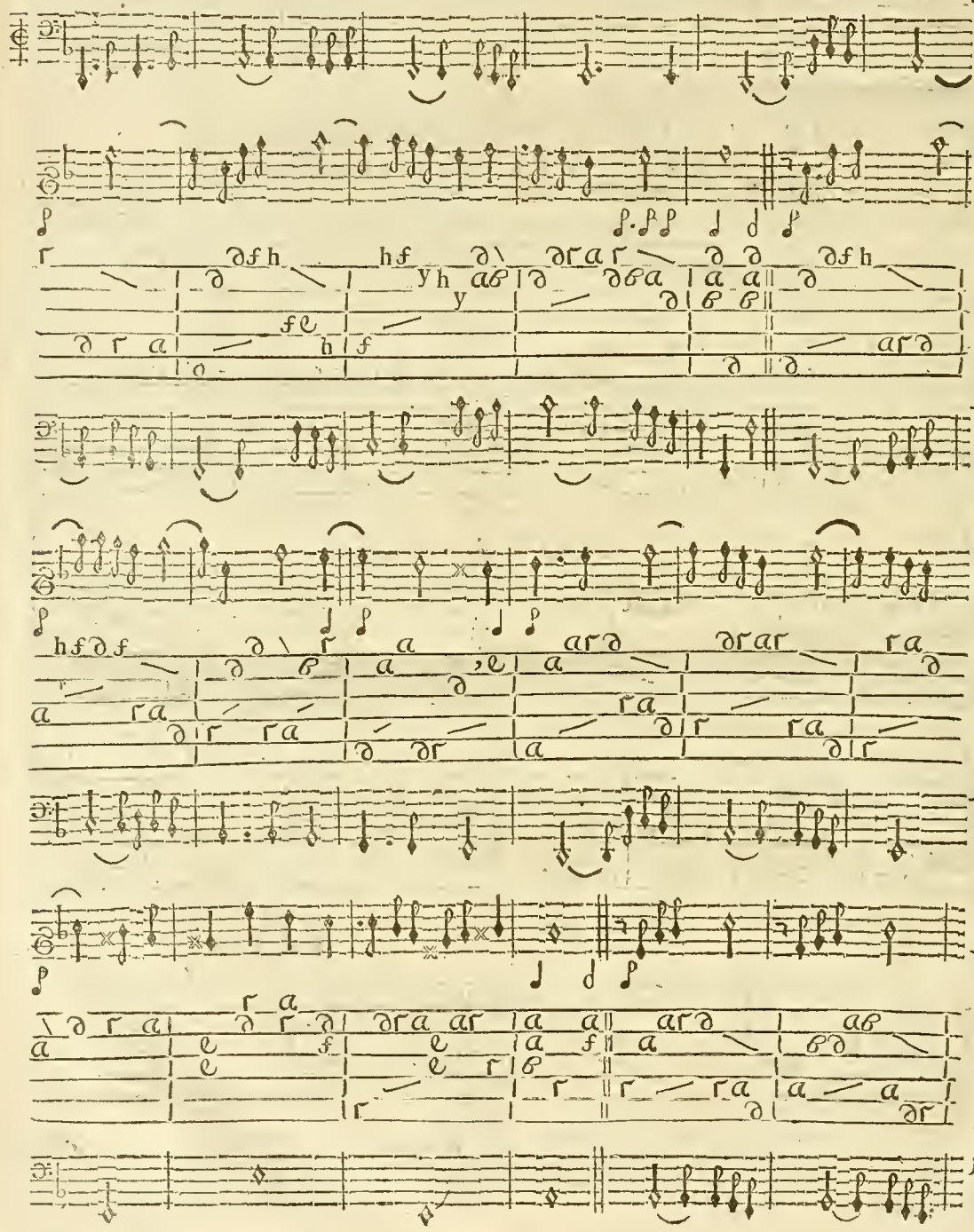
The Former Leſſon Explain'd in Scores, in which appears a Perfect Baſs, and Treble, quite through.

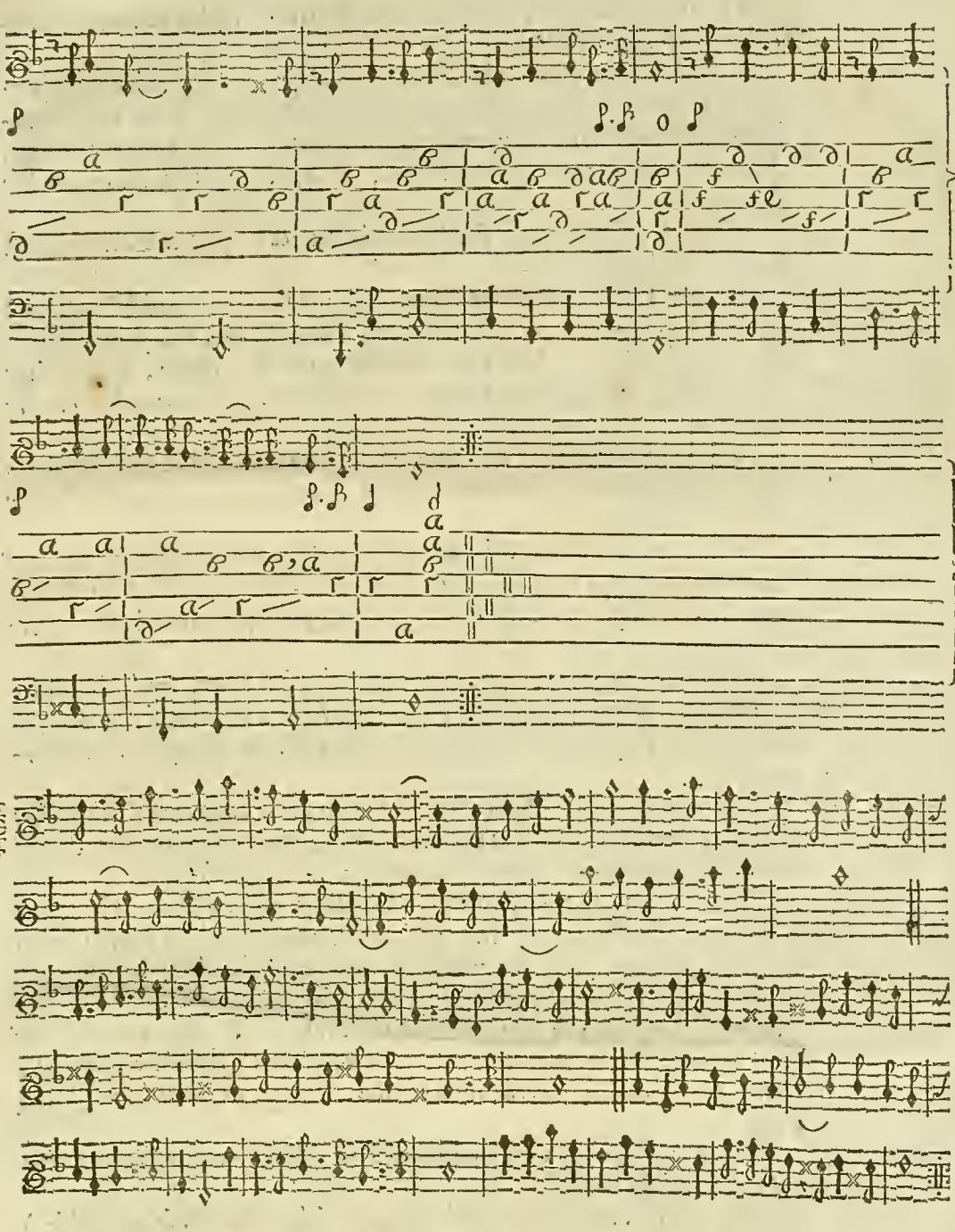
The Treble of the Leſſon.



The Leſſon.

The Baſs of the Leſſon.





This *Laſt* is a *Product*, or a *Third (Forc'd) Part*, of the 1*ſt. Leſſon*, and may be *Play'd* upon another *Viol*, together with That *Baſs* and *Treble*; though I intended It not for any ſuch uſe; but only to ſhow how *Familiarly*, and *Naturally* a *Third Part* might be put to ſuch a like *Contrivance*; which is all I intended It for.

That Leſſon, (which you ſee ſet by *Scores*) is rendred *Exactly to be* 2 *Parts, quite through*; and I have ſet It *Thus* (*in Notes*, with the *Tablature* between) *On purpoſe*, that you may the more clearly ſee the *True Nature of ſuch Things*; *The Right Way of Compoſing ſuch Things*; *and the Abſolute Neceſſity of Playing ſuch Things Thus, according to This Rule of Holds.*

The Authors Reaſons for ſetting This Leſſon Thus.

I will

I will yet further, for your Satisfaction, make It *more Particularly Plain*; as *This*.

You ſee, that every *1ſt. Note of a Barr*, in the *Tablature* (excepting the *Cloſes*) is but a *Quaver*; yet, look into the *Score-Notes* underneath *Them*, and you will find, That every ſuch *1ſt. Note*, is *much more*, viz. Some 2, 3, 4, 5, or 6 *Quavers*; as for *Example*.

The *1ſt. Note* of the *Tablature* is an (a) upon the *Sixth*, and but a *Prick-Quaver*.

But the *1ſt. Note* of the *Score under It* (being *Double D-ſol-re*) is a *Prick-Crochet*, and Sounds all That Time, till you come to the *Letter* (r.) And the which muſt be done, by giving That (a) a *Strong-Clear-Stroak*; and leaving It *Smartly*, *at Its Fare-well*.

Note the Neceſſity of a Clear-Smart-Stroak, eſpecially upon a Baſs.

Now becauſe *That* (a) is an *Open String*, It will continue Its *Sound*, till taken off, by ſome *Stop'd Letter*, (as you ſee the *Letter* (r) *takes It off*.

But then the *Letter* (d) being a *Prick-Quaver*; yet) by the *Rule of Compoſition*) a *Prick-Crochet*, (for the aforeſaid Reaſon.) If you *Stop* It *Cloſe*, *and Hold It ſteadily ſo Stopt*, It will *Sound Its Full Due*.

And This is the True Meaning, Explanation, and Neceſſity of a Hold; which in all ſuch Caſes muſt be ſo Performed; or elſe you both Injure the Leſſon; and want That Great Benefit of Its Vertue, &c.

The whole *Leſſon* through, is *Thus* to be *Performed*; which by the *Explanation* of this *1ſt. Barr* only, may certainly be done; and is ſufficient for *General Directions, in All ſuch Caſes*.

A Singular Curioſity, not much regarded by many.

There is one *Curioſity* more depending upon *Holds*, viz. that at any time, when (by the *Rule of Compoſition*) a *Letter* is to be *Held Longer*, than 'tis poſſible you can *Hold It*, by Reaſon of ſome *Croſs*, or *Skipping Paſſages*; in ſuch *Caſes*, *Hold That Letter ſo long as you can; but at the Releaſe, be ſure you take off That Finger, ſo cunningly, as you cauſe not, That (ſo ſudden-Open'd) String to Sound, (which is a Hard Matter to avoid in Quick Play.*

This is a Piece of very Commendable Skill, and Activity; but not regarded by many.

The *Laſt*, and *Great Advantage*, (*by This Rule of Holds*) will moſt certainly *Prompt, or Teach the Player, Right, Proper, and True Fingering, in all Leſſons whatever.* For by *Experience*, he will find a *Neceſſity of Stopping*, ſuch or ſuch *Stops*, with the Proper *Finger*; otherwiſe he cannot Perform It according to *This Un-erring Rule*.

I might trouble my ſelf, and you, with many common *Things* belonging to *Viol-Play*; But It being an *Inſtrument* known, and ſo *Generally* in *Uſe*, it needs not.

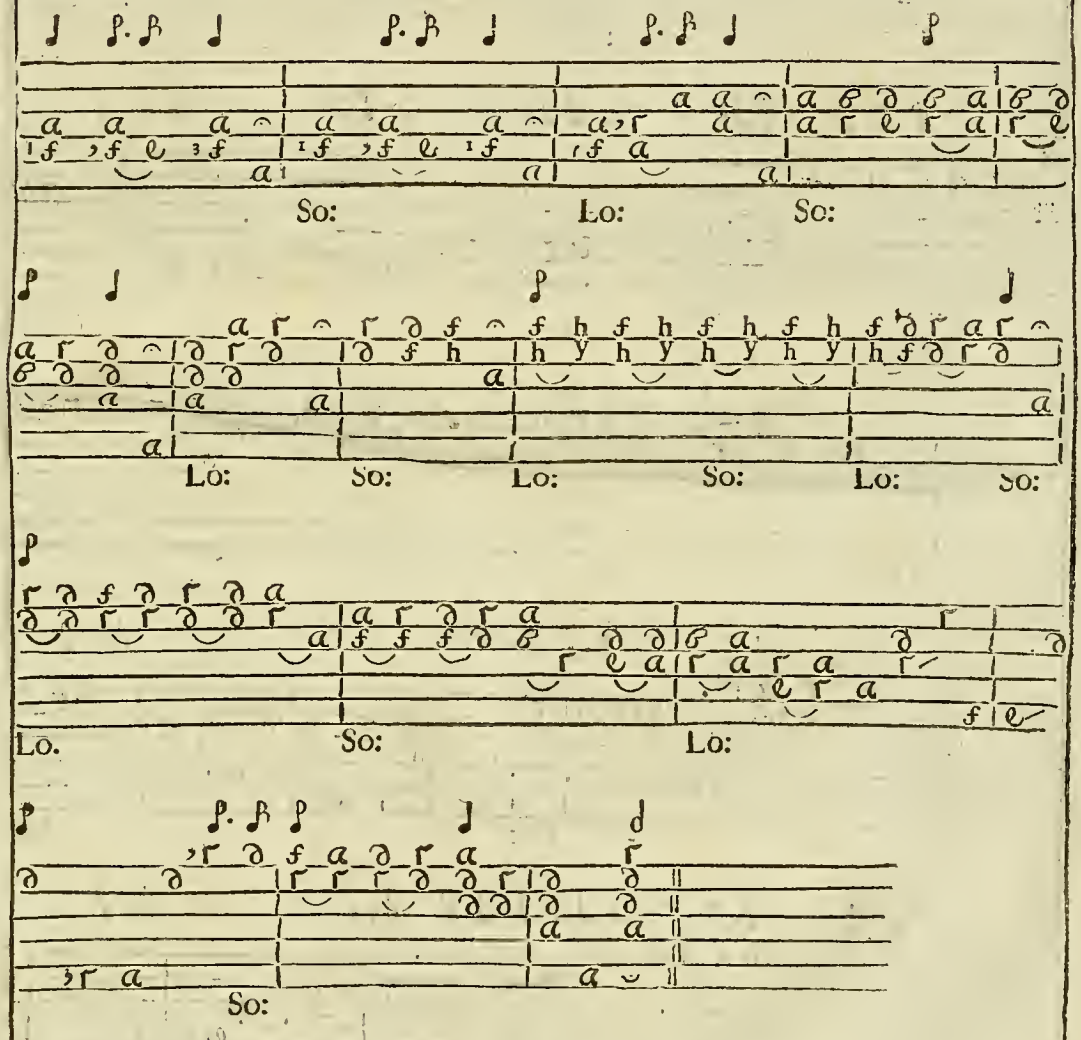
But *Theſe Things* which I have mentioned, are ſo *Singularly uſeful*, and ſo *Generally Neglected*; but not commonly underſtood, that I thought Them needful, and worthy your *Knowledge*.

I ſhall conclude all with ſome certain Things Profitable to your *Practice*, and in *Reference* to what *Rules* I have thus far laid down; and ſo Conclude *This Work*.

This Firſt *Long*, and *New Faſhion'd* kind of *Prælude*, or *Fancy*, (being *Plain-Way-Tuning*, in the Nature of *Voluntary-Play*) may ſeem to be ſeveral *Short Ones Joyn'd together*; but is not ſo: For I Compos'd It all as one; yet for the *Better Information* of the *Learner*, and the *Greater Luſtre* of his Play, I thus Contriv'd It, that It might ſeem to be a kind of *Extemporary Buſineſs*, making ſeveral *Periods*, and beginning again; each ſeeming to have ſome *Relation* to the *Præcedent*.

The *Strains* are all various for *Humour*; and you may *Play* ſo many, or ſo few of Them as you pleaſe, at any Time.

The whole would be *Play'd* in a *Slow Proportion of Time*; obſerving ſtrictly all the *Pauſes*, with *Soft*, and *Loud Play*.

Chap. VIII.

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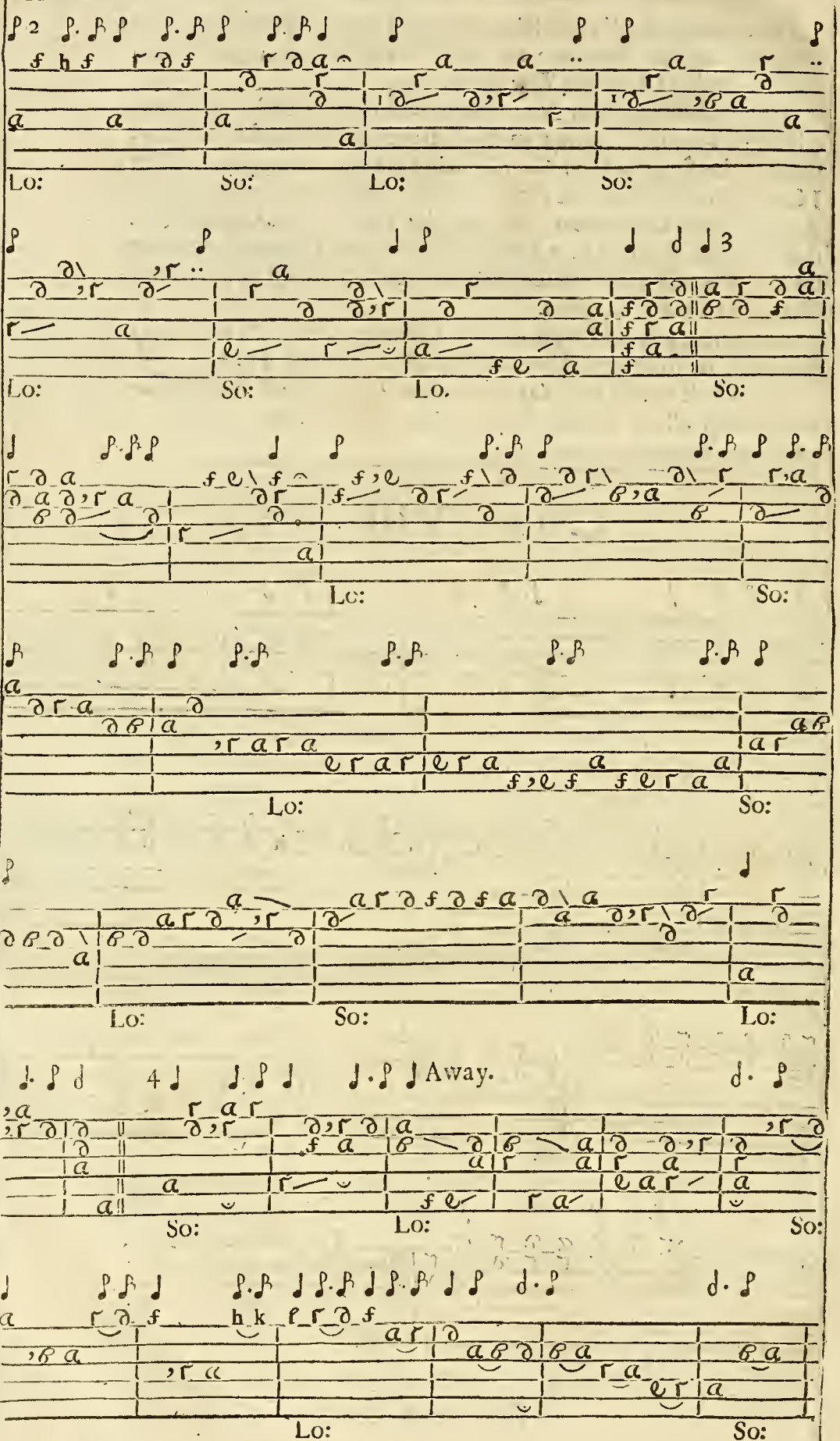
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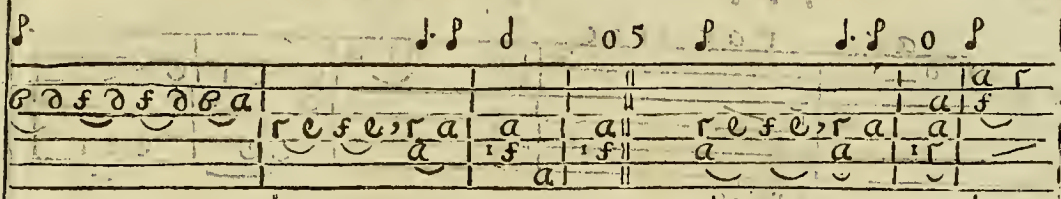
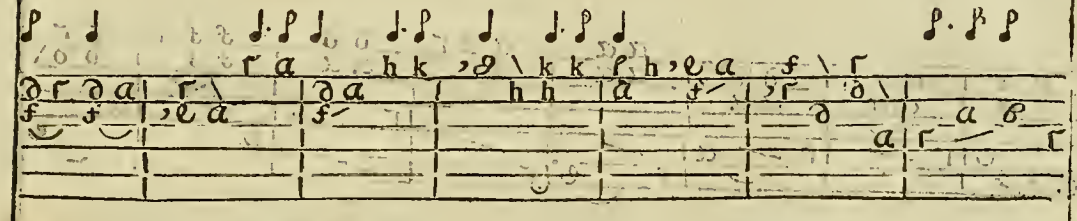
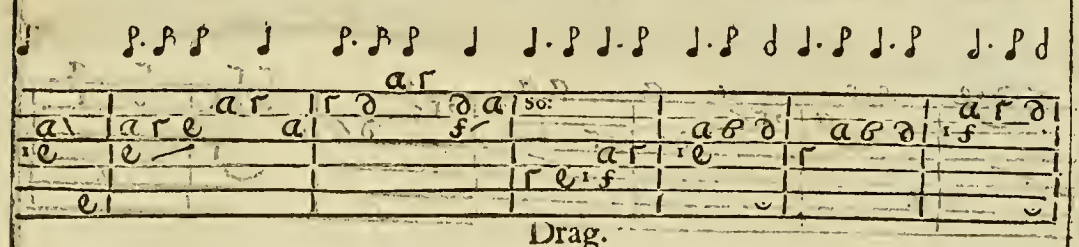
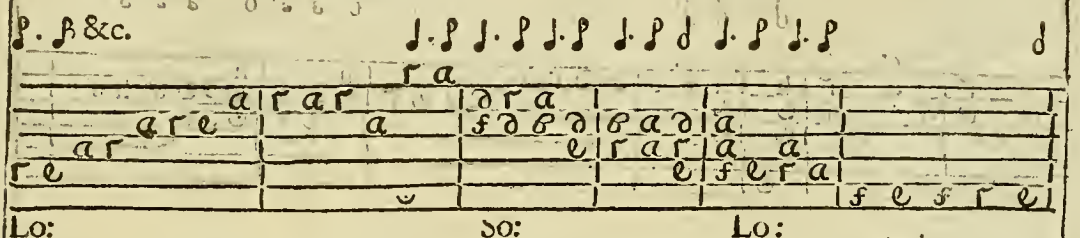
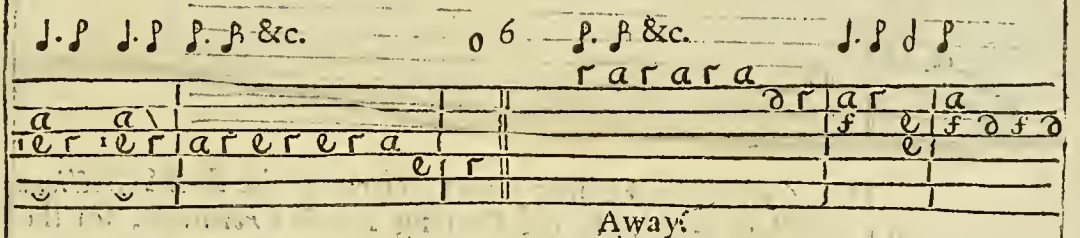
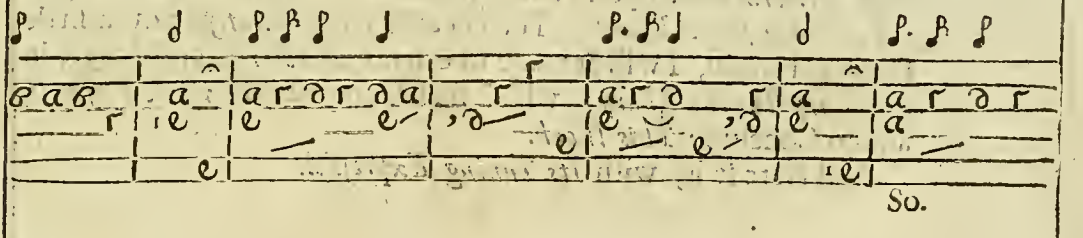
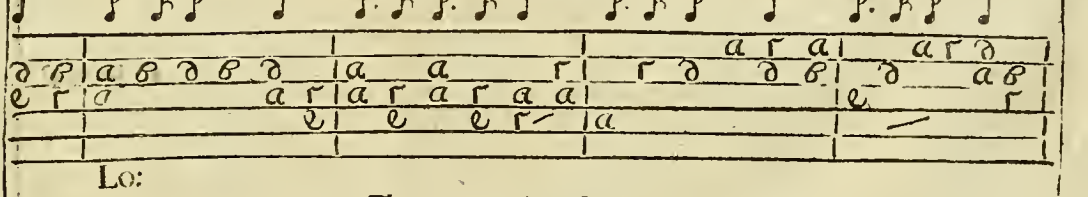
Lo: So:
Lo: So:
Lo: So: Lo:
Away.
So: Lo: So:
Lo: So:











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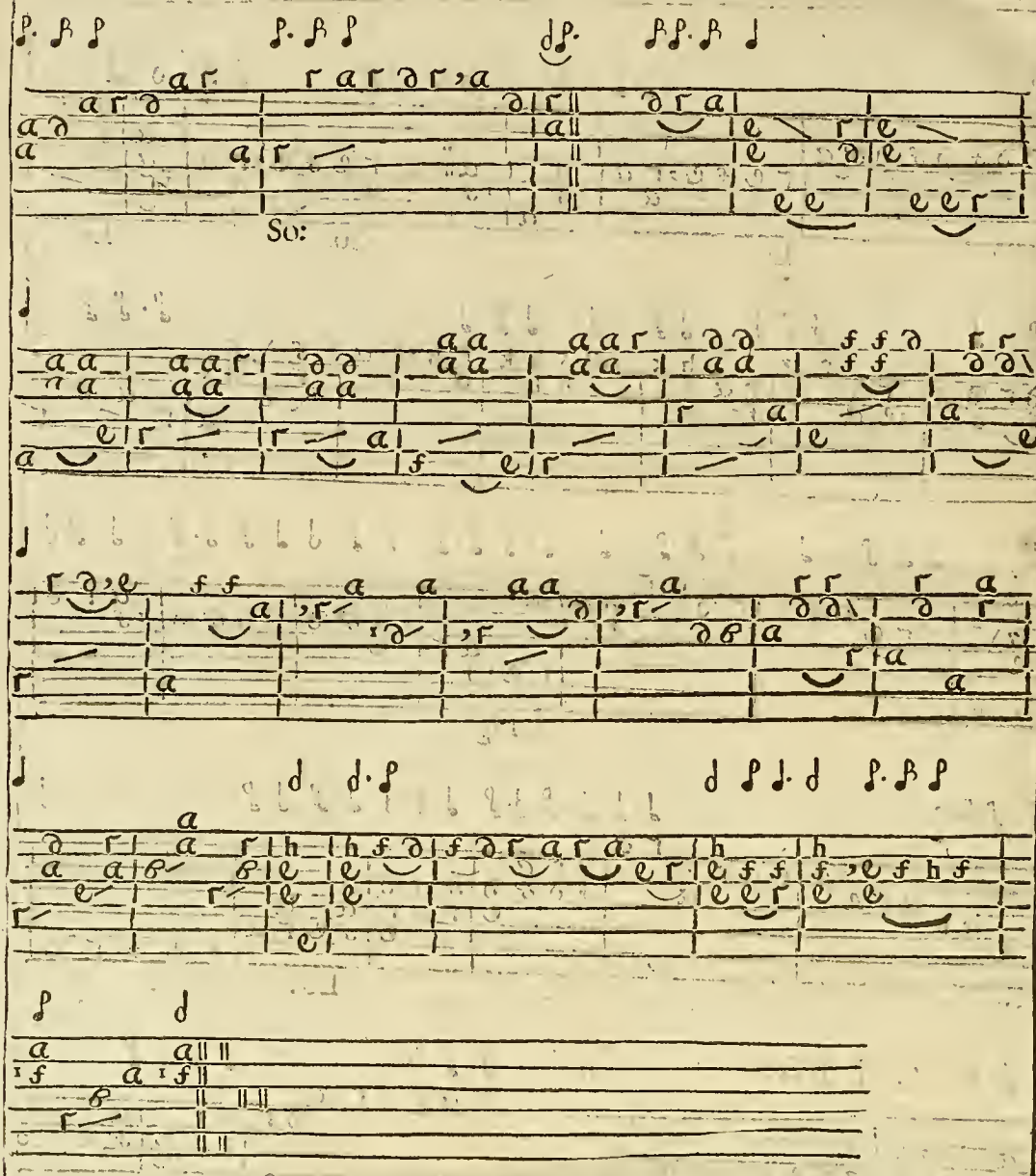


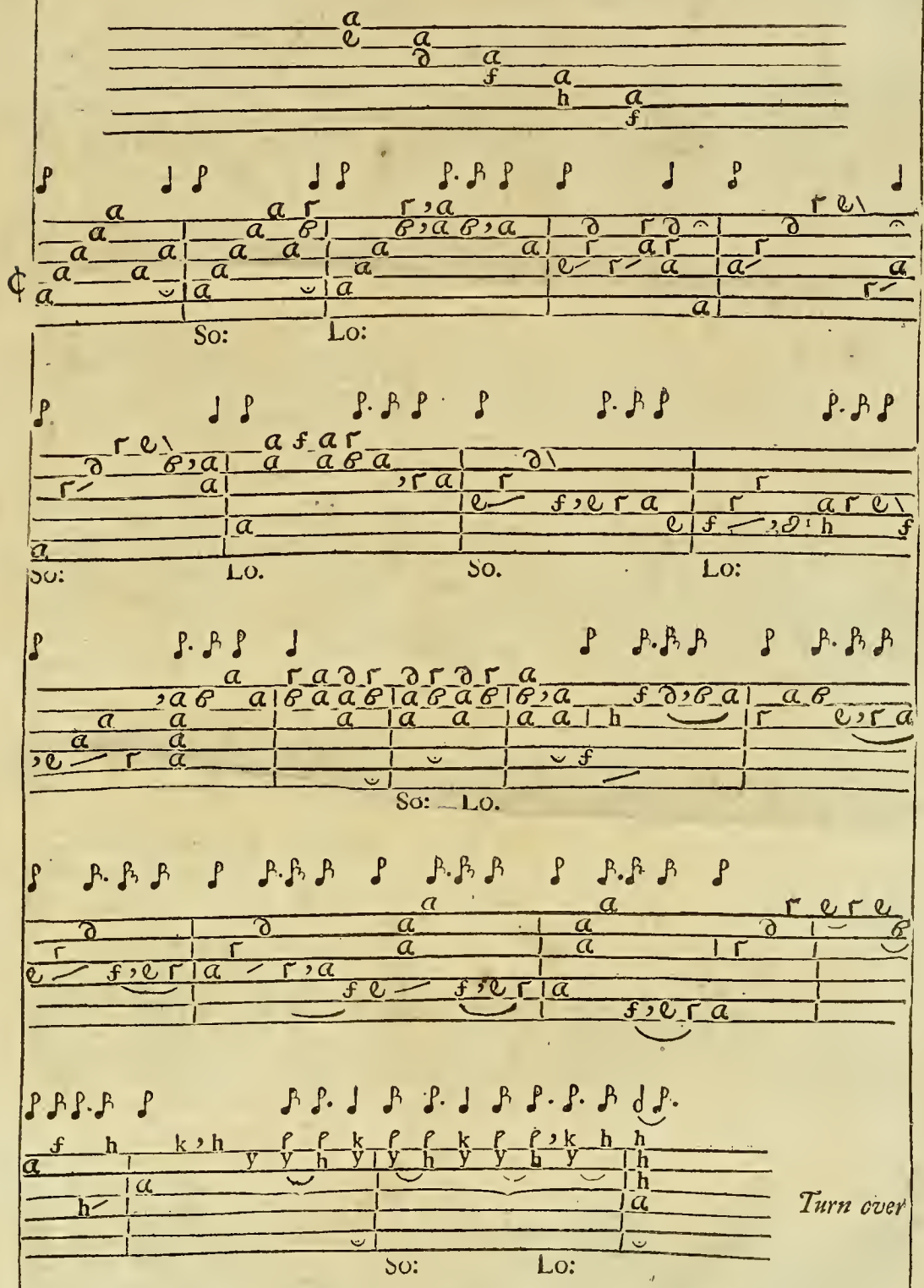
This (with the Former) may ſuffice for the *Beſt Directions* in *Viol-Play*, both as to the Gaining *Exact Knowledge*, for the *Beſt Performances* upon *That Inſtrument*; and for the Gaining of a *Tollerable Good Hand*. Yet becauſe I will *Gratifie* you a little further Herein, I will Set you one more *Maſterly*, and *Large*, in the *Harp-Tuning-Sharp*; which ſhall Compleat the *whole Buſineſs*, and ſo Conclude *This Work*.

And Here It is, with *Its Tuning Expreſs'd*.

CHAP.

CHAP. IX.

Harp-Way-Tuning Sharp.



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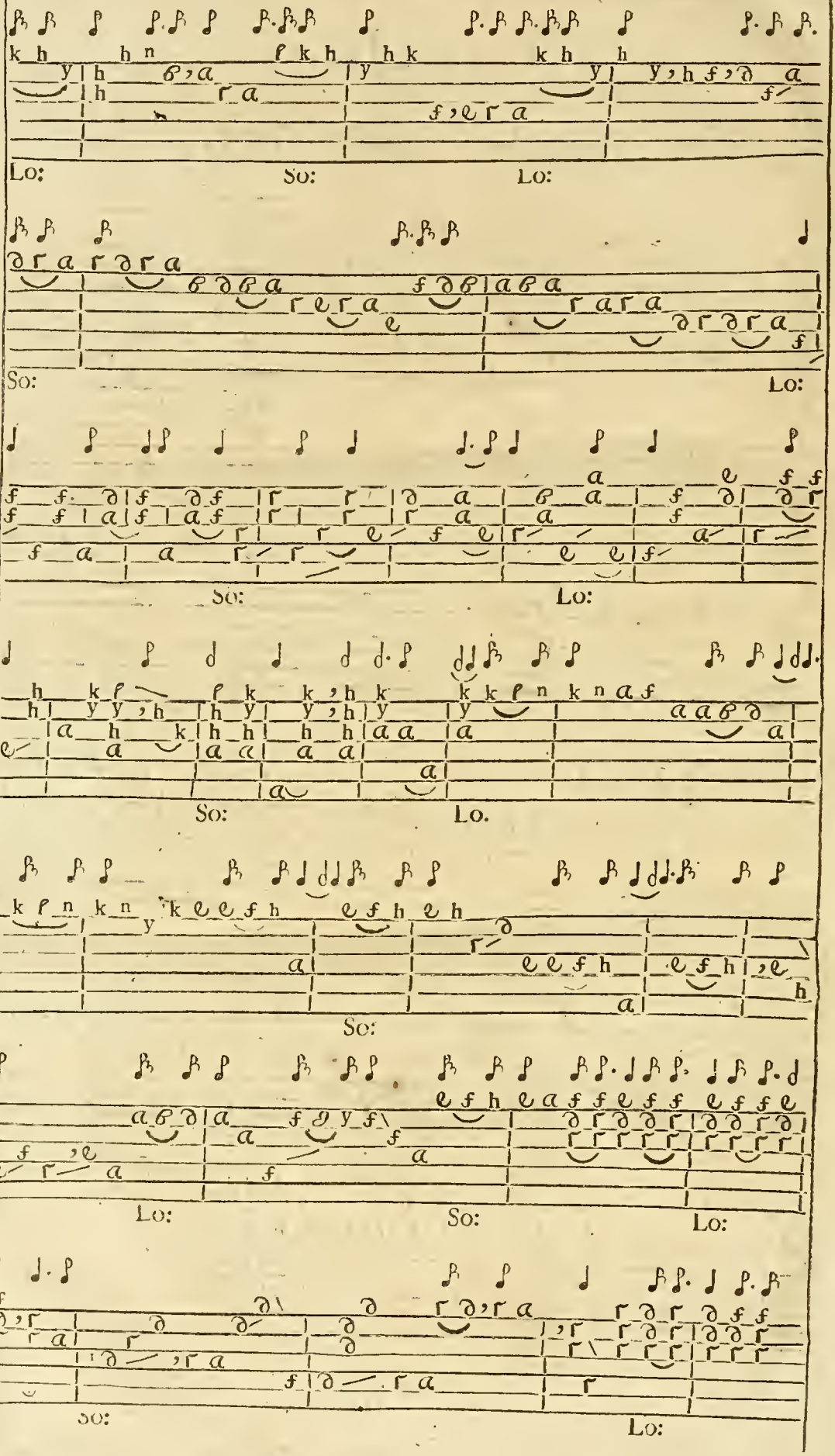
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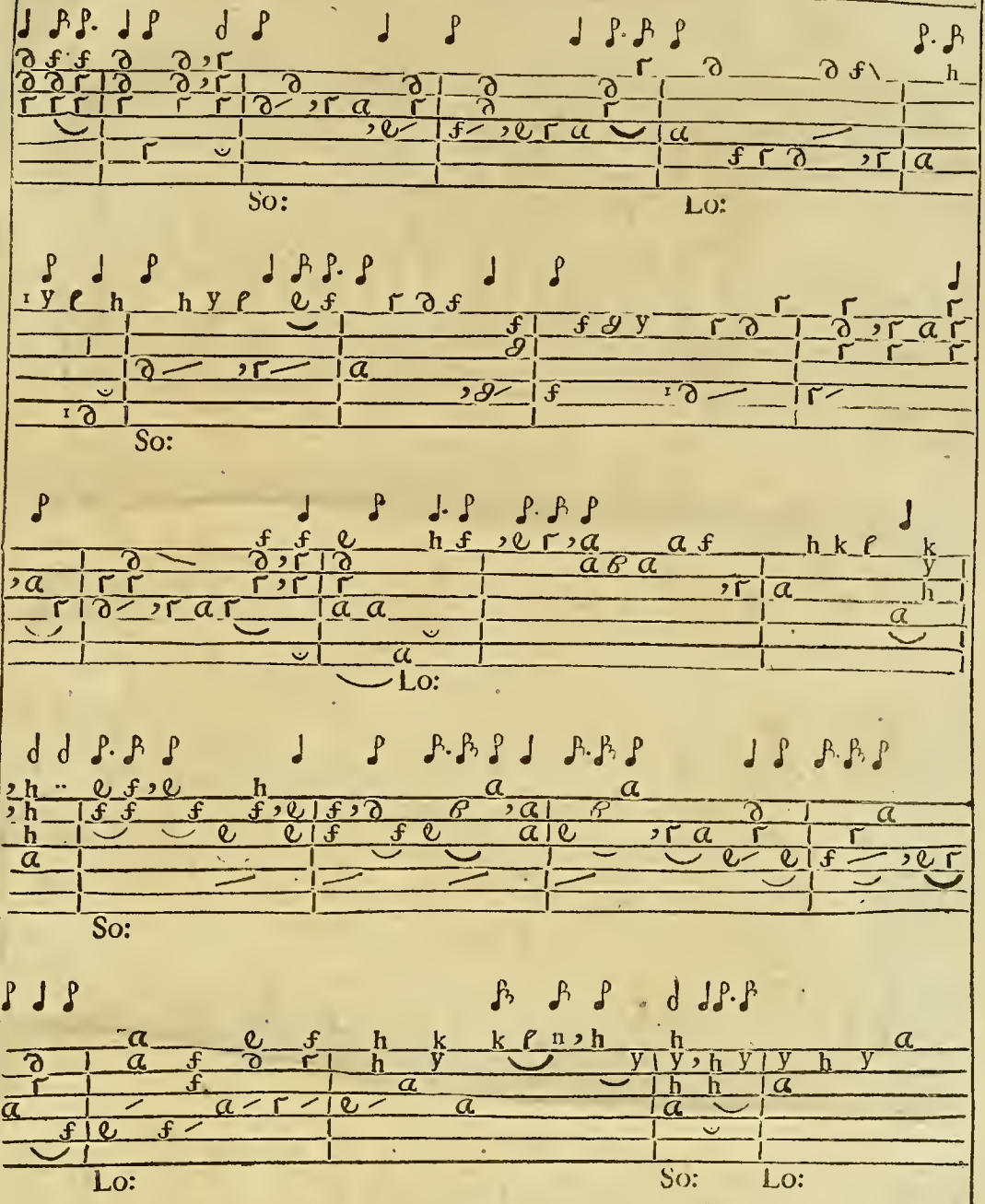

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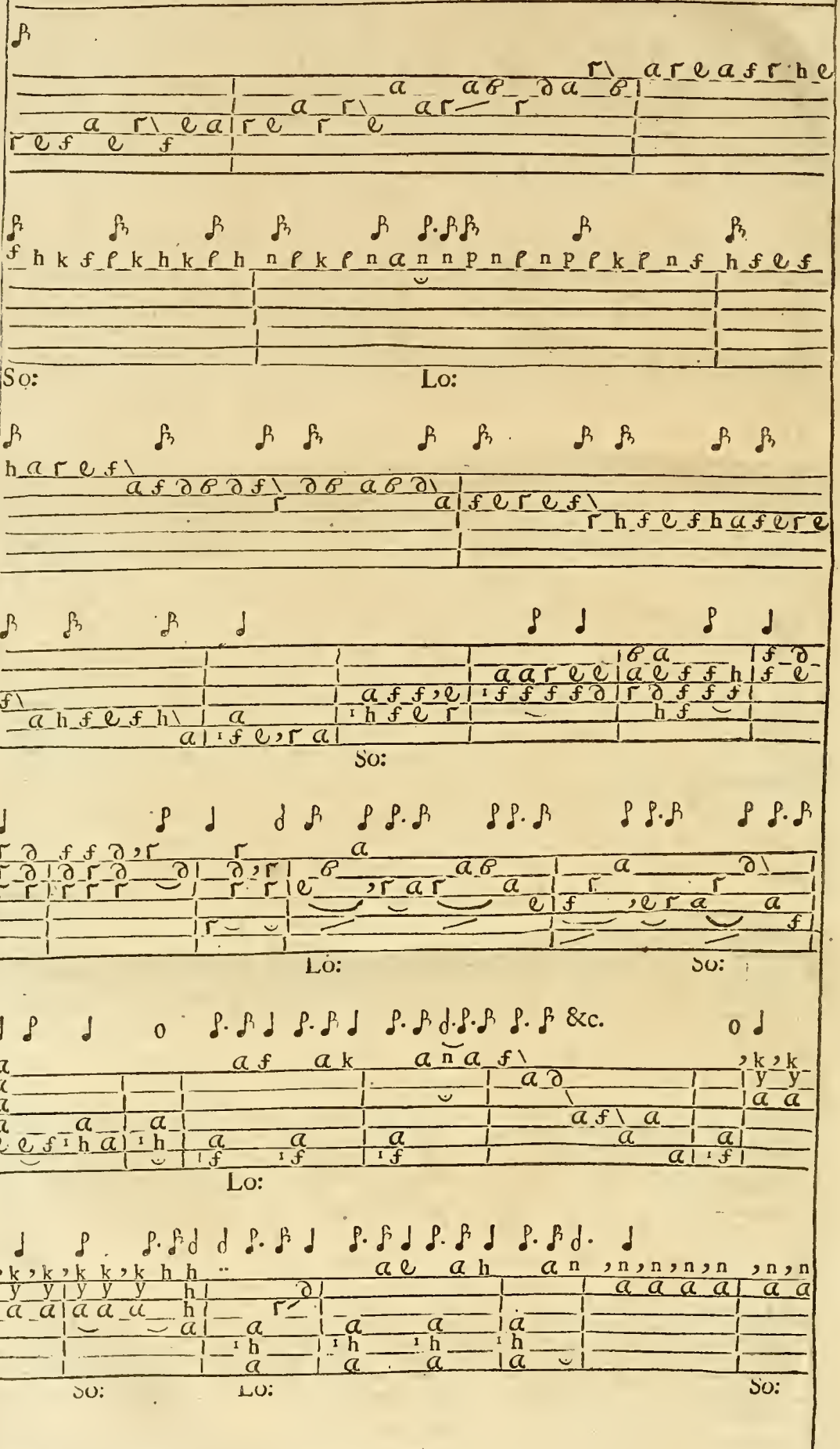
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&c.
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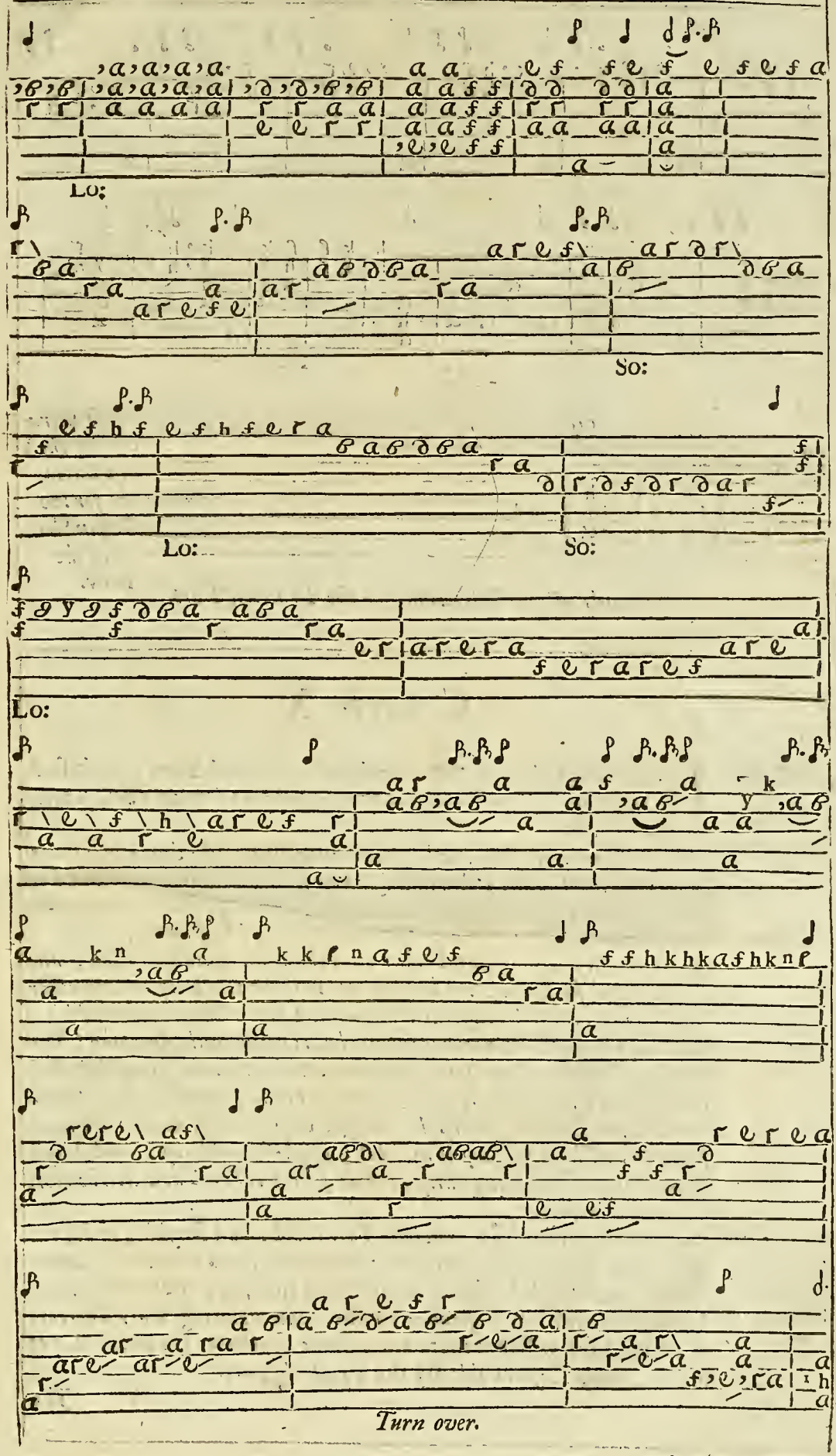

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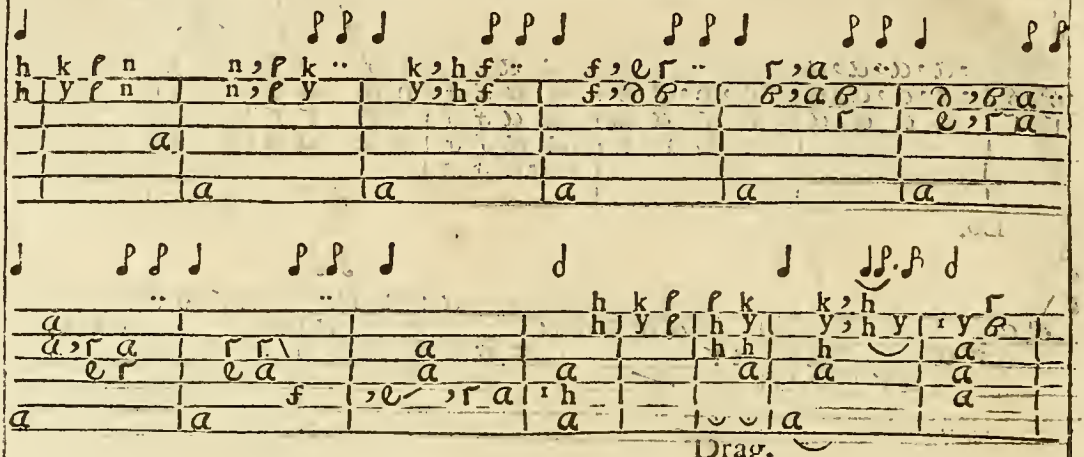
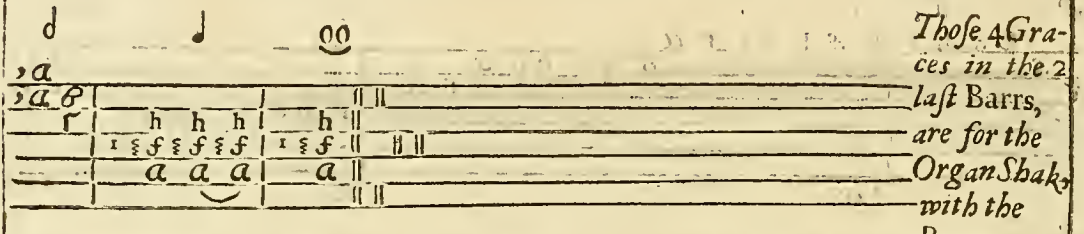




Those 4 Graces in the 2 last Barrs, *are for the Organ Shake with the* Bow.

Here Ends all the Directions for the Practick Part.

CHAP. X.

Three Reasons, why the Author has set so Few Viol-Lessons. 1st.

BUt whereas I have not *Amplified This Viol Part*, with such *Store of Lessons*, as I did the *Lute Part*; take *These several Reasons* for It.

First, *There is no such need in the General*; because there are *Great Store* of *Viol-Lessons* to be had (almost) every where; and but *Few* for the *Lute*; and Those *Generally Corrupted* in the *Pricking*, &c.

2d. Secondly, *These (Here Set)* are *Fully Sufficient*, both to *Explain* my *Rules*, and also to make an *Exact*, *Able*, *and Good Hand fit for any Undertaking*; *without the Help of any other.*

3d. Thirdly, and Lastly, If (by what I have Here Publish'd) I shall find a *Further Encouragement*, *by Its being well Accepted*; I do intend (*God willing*) to put forth another *Piece*, in which shall be *Store* of *Viol-Lessons*, of all sorts of *Forms*, *and Shapes*; *Suited* to the *Five Best* of the *Viol-Tunings*, now in use, *viz. Viol-way*; *Harp-Way-Sharp*; *Harp-Way-Flat*; *High-Way-Sharp*; *and High-Way-Flat. These being Chiefly Set for your Profit*; *Those will be more for your Pleasure.*

The Conclusion of the Work; with some Divine Considerations

I will therefore *Now Conclude This Work*, as I *First began It*, viz. with some *Divine Considerations*, and give some *Hints or Glances*, *Worthy your High Regard*; manifesting thereby, the *Great Excellency* of *Musick*, in *Reference* to the *Contemplating Part Thereof*; in which you will find there are 3 *Great Mysteries* lye couch'd, yet made *Clearly Discernable*, by the *Practick Part.*

The

The 1*st.* is, concerning the *Two Differing*, or *Contra-Qualities*, in whole *Nature*, viz. The *Good*, and the *Evil*; *Love*, and *Hatred*; *Joy*, and *Sorrow*; *Pleasure*, and *Pain*; *Light*, and *Darkness*; *Heaven*, and *Hell*; *God*, and the *Devil*; Plainly Perceived, by the *Conchords*, and *Dischords*; *Agreements*, and *Disagreements*, betwixt the 7 *Distinct Tones*. 3 Great Mysteries in Musick, apparently Discernable by the Art.

Two of the which are so *Horridly-Hateful*, and *Unpleasing*; that *no Harmonical Ear is able to endure them*; Those are the 2*d.* and the 7*th*; both which (in a manner) are the same; For if we will admit an *Eighth*, to be the same with an *Unison*, (as we must do; both from the *Nature*, and *Use* of It) the 7*th.* being a 2*d.* to the 8*th.*) They must needs be both of the same *Nature*. The 2 Hateful Dischords in Nature.

The 2*d. That Profound Mystery of Mysteries*, viz. of the *Holy Trinity*, is Perspicuously made Plain, by the *Connection* of *Those* 3 *Harmonical Conchords*, viz. 1, 3, 5, (more than which Number, cannot (by all the *Wit*, or *Art of Man*) be put together at the same time, (in *Counter-point*;) Any one of Them, *Sounding Alone*; (or with Its *Unities*, or *Octaves*, (never so many) is very *Pleasant*, and *Delightful*; but all 3 *Sounding* together, is much more; yea *Unutterably-Contentive*. The 3 Lovely Conchords.

The 3*d.* is the (no less *Strange*, than) *Stupendious Mystery* of an *Octave*, or *Eighth*; the which, although you seem to *Absent*, or go far off from the *Unity*; yet in *Its Center Line*, you *Marvilously*, and *Mysteriously Unite*, and *Harmonize*, even as It were in *Unity It self*.

I will speak a *Little*, of a *Great Deal*, that might be said of *These* 3 *Wonderful Mysteries*; and so *Finish This my whole Work*.

And in the *Contemplation* of These 3 so very *Notable*, *High*, and *Sublime Speculations*; First take *Notice*, that in *This Art*, the very *Least Imaginable Degree* of *Departure*, or *Seperation* from *Unity*, is *Irksome*, and unpleasing to the *Ear* of any *Harmonical*, and *Well-Tun'd Soul*. As for *Example*; We will suppose, that the *Distance* of a whole *Note* in *Musick*, may *Consist* of 10, 20, or an 100000 *Parts*, or *Degrees*; or as many as you can *Imagine*, or *Number* up, (with *Pen*, *Ink*, and *Paper*) in so many Years, *&c.* (for so It may be very, Easie to give a *Lively Demonstration* Thereof.) Concerning the 1st. viz. Dis-unity.

I say, the *Least Departure*, or *Distance Imaginable*, of any of *Those Degrees*, from the *True Central-Point* of *Unity*, is *That Dis-satisfaction* before *Specified*; the which may be perceiv'd as well by the *Eye*, (in the *Vibration* of a *False String*, where there may be discern'd a kind of *Restlesness*, or *Unquietness*, by *Reason* of Its *Unequal Weight*, or *Poysing*) as by the *Ear*, in the *Dis-unity*, or *Untunableness*, either of *Voices*, or *Strings*; for there cannot be in either, any *True Satisfaction*, or *Content*; but there will seem to be an *Unquiet Snarling*, and *Jarring*, little or much, according to the *Distance* from the *True Center* of *Unity*; yet when They *Meet just* in *That Central-Point*, there will be discern'd, a Perfect *Quietness*, or *Stillness*; a *Pleasure unexpressible*: This is apparent to *All Experience*, and may easily be Try'd, and Prov'd Thus: As for *Example*.

Let any 2 *Voices*, endeavour to *Sing* (ſtrongly) together, *Gam-ut*, and *A-re*; *A-re*, and *B-mi*; or any other 2 of the *Scale*, (next adjoyning) and there will quickly be perceiv'd *That Tormenting Unſufferable Horrour* before mentioned; even ſuch, as a *True Harmonical Ear*, is no more able to endure the noiſe of, than the cutting of his own *Fleſh*.

A Lively Simile of the Bad Nature.

And This is that we call a *Diſchord* in *Muſick*; and is a moſt *Exact*, and *Lively Simile* of the *Bad Nature*, viz. *Perplexity*, *Vexation*, *Anxiety*, *Horrour*, *Torture*, *Hell*, *Deviliſhneſs*; yea, of the *Devil* It ſelf; ſo *Abominably Hateful*, and *Contrary* is It, to Perfect *Unity*; or *Goodneſs*: And is the *True Nature* of *Thoſe* 2 *Diſtances* in *Muſick*, viz. the 2*d*. and the 7*th*. ſo that although they be (of all other *Diſtances*) the neareſt to *Unity*; yet are They the *Moſt Remote* in their *Nature*; *Contrary*, and *Hateful*; ſo that *That Old Common known Proverb*, (*The Nearer the Church, the further from God*) may Here be ſaid, to find Its *Original*; and It may as Aptly be ſaid of *This Experiment*, viz. *The Nearer to Unity, the farther from Agreement*; except involv'd into the very *Heart*, or *Center* Thereof.

Concerning the 4*th*. which is both Concord or Diſcord; or neither.

There is yet another *Diſtance*, call'd a *Diſcord*, viz. the 4*th*. but nothing of the *Nature*, or *Kind* with Thoſe other Two; But (as I uſe to ſay) a very *Favourable Diſcord*; Its *Hurts* not like to the other; and there is a way in *Art* found out, (yet indeed is *Natural*) to make the 4*th*. a *Perfect Harmony*; and for my part, I cannot call It a *Diſcord*; but ſhall rather call It a *Newter*, viz. neither *Concord*, nor *Diſcord*; but as It may be us'd, It is both, and of very *Eminent Good Uſe*, in the *Mixture* of *Parts*; But to *Strike It*, or *Sound It Bare*, or *Single*, to Any one *Part*, It is a *Hard-Staring-Note*.

Let Thus much ſuffice, for the ſetting forth the *Bad Quality* in *Nature*; Plainly *Diſcernable*, Thus, in This *Art* of *Muſick*.

Concerning the Good Nature, and the 2*d*. Great Myſtery.

Now as to the *Good Quality* in *Nature*, before made mention of, (and the Contrary to *This*) It will as Plainly ſhow It ſelf, by the very *Single Unity* (or *Uniſon*) alone, *viz*. the *Central-Uniting* together of any 2 *Voices*, or *Sounds*, at the ſame time; but is more wonderfully apparent in the *Connexion*, or *Uniting* together of the 3 *Parts*; from whence likewiſe *This Old Proverb*, (*Tria ſunt Omnia*) may as properly be ſaid to take Its *Riſe*; and will as ſignificantly *Explain*, That fore-mentioned 2*d*. *Great Myſtery*, which is a kind of *Trinity* in *Unity*, and *Unity* in *Trinity*, (with *Reverence* be It ſpoken) in the *Conſenting*, and *Agreeing Chords* among *Thoſe* 7 before ſpoke of, *viz*. that in That whole *Number*, there are but only *Three*, which may, or can be Joyned together at the ſame time, in *Harmonical Agreement*; which *Three* (in the *Expreſſion* of Them) are All, ſo at *Unity*, and *Conſent*, that we receive Them, (though *All Various*) into our *Capacities*, as one *Intire Unity*. And They pleaſe us *Much More ſo United*, than any one of Them *Single*, or any 2 together. And there is ſuch an *Amplitude*, or *Fullneſs* of *Satisfaction*, in *Thoſe* 3 *Conchords*, that no *Expreſſion* of *Words* is ſufficient to declare

declare the *Height* of *Pleaſure*, and *Satisfaction* received from Them. Much leſs unfold the *Secret*, or *Occult Myſtery* which lies in Them.

Thus much of the 2 *Firſt Myſteries*, *Explain'd* from the whole *Number* of the 7 *Chords*, or *Keys* in the *Art*, beyond which (according to the very *Nature* of It) we cannot Paſs; yet we are ſaid to Exceed, into the 8*th*. 9*th*. 10*th*. 11*th*. 12*th*. 13*th*. 14*th*. 15*th*. &c. which is the *Double Eighth*: All which are no more, (Indeed) than to Repeat over, the very ſame *Chords* again; for the 8*th*. is as an *Uniſon*, the 9*th*. as a 2*d*, the 10*th*. as a 3*d*. &c. But This is ſtill more a *Stupendiouſly-Strange-Myſtery*; for although you ſeem to *Abſent*, or go farther off, from the *Unity*; yet in the *End*, you *Marvilouſly Harmonize*, *Accord*, and *Agree*, even as It were in the *Unity* It ſelf.

The 3*d*. Stupendious, and moſt Admirable Myſtery.

Now *Reaſon* in all *Theſe Things*, is at a perfect *Stand*; can ſay *Nothing Satisfactorily* unto It; How, or by what Means, It ſhould Thus come to paſs; But that It is ſo, is Plain by *All Experience*.

I will a *Little Demonſtrate* the *Wonderfulneſs* of an *Eighth*, in *Muſick*, according to my beſt *Conceptions*, (though very weak *Abilities*) yet doubt not, by what I ſhall ſay, but to give you ſome ſuch *Lively Apprehenſions* of the *Truth*, and *Reality* of *This Vaſt Myſtery*, that you ſhall certainly be touch'd with *Admiration*, in a *Due Conſideration* Thereupon.

What is the Certainty, or Ground of that Myſtery of an 8*th*. in Muſick.

As Firſt, take *Notice* of the *Ground*, and *Certainty* of an *Eighth*, *Thus*.

'By *Experience*, we find, that in any *String*, be It of what '*Length* ſoever, (*Short*, or *Long*) the very midſt of *That String*, 'will produce an 8*th*. So that (to come quickly to diſcern *This* '*Wonder*) you may ſuppoſe a *String* to be 10000 *Miles Long*; or 'ſo *Long*, as would Encompaſs the whole *Earth*, or *Heavens*; '*That String* divided in the midſt, would produce but *Only One* '*Octave*, or *Eighth*; (but you muſt ſuppoſe, by ſome *Art*, or *Power*, 'that *That String* may be *Stretch'd*, and made to *Sound*:) Then again, 'the other *Half*, in Its *Midſt*, would as certainly do the like; and 'ſo on, in *Sub-diviſion*, till you come to the *Length* of a *Lute*, 'or a *Baſs Viol String*, which we ſee, does the like; ſo alſo does 'the *Half* Thereof, *viz*. the *Treble-Viol String*; ſo again, *Diminute-* '*Leſs-Inſtruments*, viz. the *Little Kitts*, &c. The *Halfs* of all which, 'produce their *Eighths*: Then ſtill you muſt run down (Thus) in *Sub-* '*dividing*, till you come to a *String* of an *Inch Long*; and There, 'the *Half Inch*, will ſtill be an *Eighth*; and from thence, unto the 'very *Leaſt Imaginable Diminuteneſs*, viz. an *Attome*; which al- 'though, by *Reaſon* of *Our Bounded Limitation*, as to *Our Natu-* '*ral*, *and Corporial Organical-Capacities*, we are made *Incapable* 'of either *Expreſſing*, or *Diſtinguiſhing* ſuch *Inviſible-Little-* '*neſſes*; yet by our more *Capacious*, *Rational*, and *Apprehenſive* '*Faculties*, we muſt needs grant a *Conſent* unto, *viz*. that ſtill an '*Attome-Length* of a *String*, may be *Infinitely Divided*; and ſo 'conſequently produce Its *Eighths*.

A moſt Infinite Strange, True Thing.

This is an *Undeniable*, and *Unutterable Mystery*, viz. *Infinity* of *Infiniteness*; both of an *Unlimited*, and *Wondrous Vastness*; and likewise a kind of *Boundless Interminated-Littleness*; both which, in the *Mystery*, signifie the same Thing to me, concerning the *Wonderfulness* of the *Almighties Mystical Being*; which is the *Thing*, I would have *Well Noted*, from *This last mentioned Mystery*, so *Discernable Plain* in *Musick*; and is a *Most Worthy*, and *High Consideration*, becoming the *Highest Divine Philosophers*, and the *Largeness*, and *Capaciousness* of our *Souls* and *Minds*.

And from hence, I cannot but Apprehend some sort of *Analogy*, relating to the *Manifestation* of some *Significant* (though *Unexpressible*) *Conception*, of the *Infinite*, and *Eternal Being*; the *Center*, and the *Circumference*, have such an *Absolute Uniform Relation*, and *Dependance* the *One* to the *Other*, that Both are *Equal Mystery*, and *Wonder*.

And Thus by *Musick*, may both of Them be *Contemplated*, and made perceptible so, that whosoever shall *Experiment*, what I have here writ, as being Himself made *Master* of It, by His own *Observation*, and *Understanding*; He shall not only believe what I Thus say, concerning *These Mysteries* of *Musick*; but shall say, *He Knows It to be True*, and together with It, find such an *Instance*, (yea *Confirmation*) of the *Wonderful Working Power*, and *Wisdom* of the *Almighty God*; that *His Faith* shall be so far strengthned Therein, that *He* shall never after *Degenerate* into *That Gross Sub-Beastical Sin* of *Atheism*.

A Security against Atheism.

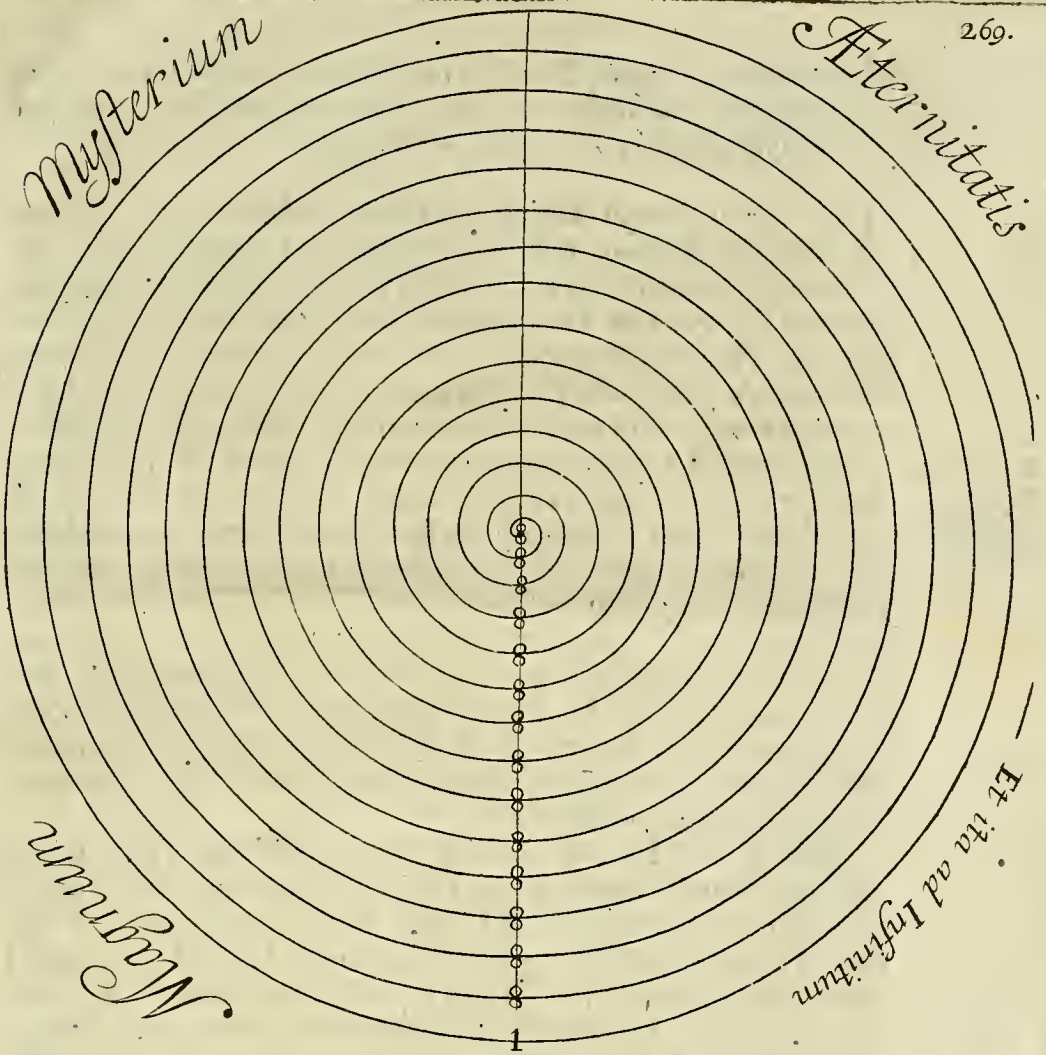
Thus I hope *Musick* may be conceiv'd, and allow'd to have a near *Affinity* to *Divinity*, in reference to the *Deep*, and *Undeterminable Mysteries* of Both, after This way of *Comparison*.

Much-much more could I say, of the *Admirable*, and *Sublime Effects*: The *Unexpressible*, and *Unvaluable Benefits* of *This Divine Art*; the which (I thank God) I have found to my *Internal Comfort*, and *Refreshments*; but my *Book* is *Swell'd* to too great a *Bulk*, and Therefore I must *Conclude*.

I will only set you Here, for the use of your *Contemplation*, concerning *This last Mention'd Mystery*, the best *Explanation* I can conceive of the *Reason* of an *Eighth* in *Musick*; and so commit you to your own *Pious*, and *Divine Conceptions*, concerning the *Infinite*, and *Eternal Being*.

And Here It is.

GREAT



Great GOD.

MYsterious Center of All Myſterie;
All Things Originate *Themſelves in* Thee;
And in Their Revolution, *wholly tend*
To Thee, *Their* Octave, *Their Moſt* Happy End.
All Things (*what e're*) *in Nature, are Thus Rounded,*
Thus Myſtically Limited, *and* Bounded;
Some Harmonize *in* Diapaſons Deep,
Others again, more Lofty Circles *Keep.*
But Thou, *the* Moving Cauſe *in every Thing*;
The Myſtick Life, *from whence All Life doth Spring.*
That Little Spark *of* Life, *which I call* Mine,
It came from Thee; (*a* Precious Gift *of* Thine)
I Bleſs Thy Name, *I Daily feel* It move,
And Circulate *towards* Thee, Its Higheſt Love.
I've almoſt Run my Round; *'tis wellnigh paſt,*
I Joy to think of Thee, (*My* Firſt; *My* Laſt)
A Uniſon (*at Firſt*) *I was in* Thee;
An Octave (*now at Laſt*) *I hope ſhall be,*
To Round Thy Praiſes *in* Eternity,
In th' Unconceiv'd Harmonious Myſtery.

A Per-

A Perſwaſive Adjunct, Directed to All Sober, and Serious-meaning Chriſtians, who are in a Miſtake, concerning the True, and High Worth, of Muſick, if Rightly made uſe of.

THE *Great Benefit* ariſing from *Theſe Sublime*, and *Tranſcendent Speculations*, will be an undoubted means to *Raiſe*, and *Elevate*, *Sober*, and *Pious Minds*, beyond *All Inferiour*, *Low*, and *Common Things*; ſo as They may be *Fix'd*, only upon (*That Proper*, and *True Object* of *Souls*) the *Being* of *Our Beings*; who although *Inviſible*, as to our *Outward Bodily Eyes*, yet *Nothing* is more *Certainly*, and *Clearly Obvious* to our *Internal True Sight*.

How Muſick would be made uſe of, to the Beſt Advantage.

Thus would I have *Muſick* to be made uſe of, ; there being *Nothing* of *Art*, and *Science*, under *Heaven*, more *Properly*, *Significantly*, and *Powerfully* fit for *Divine*, and *Contemplative Good Chriſtians*, than *It*; by *Reaſon* of Its *Acchording*, or *Sympathizing Faculty* with our *Souls*, and *Minds*, if Rightly underſtood, and us'd. But if *Abus'd*, (as *Divinity* It ſelf, together, with It, is moſt *Groſly*) It works to *Vanity*, *Lycenciouſneſs*, and the *Intoxicating* of our *Minds*, with *Folly*, and *Madneſs*; even as may be ſeen in the miſ-uſe of *Divinity*, according to another *Old Proverb*, (*Corruptio Optimi eſt Peſſima*) viz. *The Beſt Things Corrupted, are the Worſt*.

Now, if in *This My Diſcourſe* I have ſaid any Thing which may not *Sound Pleaſing* in the *Ears* of *Any*; eſpecially *Thoſe* of the *Sober Sort*, under any *Form* of *Religion*, *Sect*, or way of *Divine Worſhip* whatever, *&c.* I deſire to be *Excus'd*, in regard I have *Writ Nothing*, in *This Book*, taken up upon *Truſt*, either by *Hear-ſay*, or from any other *Author*, much leſs out of any *Humorous*, or *Conceited Fancy*; but *Really*, and *Sincerely*, what I have *Experimented* in my own *Soul*; and therefore think It very *Fit*, and *Worthy* to be *Related*.

The *Principal Argument* that I could ever yet hear ſpoken againſt *Muſick*, (by Thoſe who pretend moſt to *Zeal*, and *Piety*) and none more ſpeak againſt It, or ſleight It, than many ſuch (which is *Greatly* to be *Lamented*) was occaſion'd, by *Reaſon* of the *Great Abuſe* of *Muſick*, which It daily ſuffers; and I do acknowledge, with much Sorrow, that It is *Generally Abus'd*, even as *Divinity* It ſelf is, (than the which, *Nothing* is more) and very juſtly might, and may they ſtill ſay, that It is us'd (by too many) to ſtir up, and *Excite Lightneſs*, *Vainneſs*, *Jocundity*, and *Folly*; and nothing more *True*; which is the *Great Cauſe*, why ſo many *Hundreds*, or *Thouſands*, of *Sober*, and *Well Diſpoſed People* do *Avoid It*, as being *Afraid* to meddle with It, though (indeed) It is *Moſt Proper*, and *Fit*, even for ſuch *Diſpoſed People*, of *Grave Serious Conſiderations*, and *Inclinations*, for *None* but *Such*, can uſe *Muſick*, ſo, as to find the *Right Uſe*, and *True Benefit* of It.

ue Cauſe, why Muſick is ſo much Sleighted, or Diſ-regarded by Sober Good People.

Who only can find the True Benefit of Muſick.

Therefore to ſuch *Sober People*, I thus much ſay, It would be very well worth *Their Examination*, to try, whether They Themſelves do not *Erre* on the *One Hand*, in the *Neglect*, and *Contempt* of

of It; (being an *Ordinance* of God) whilst others do mis-use It, and *Erre* on the *Other*: And likewise to consider, of what *Eminent Use* It has been all along, both by the *Authority* of the *Old* and *New Testament*, in the *Church* of *God*; And if They will be *Rul'd* by *Example* (as *Most Religionists* are, who *Generally* follow their *Leaders*, like so many *Harmless Silly Sheep*; so that if one *Leap Over-Board*, all the Rest immediately follow, be It Right or Wrong) Let them make Choice of the *Best*, and most *Infallible Examples*; and such as have been assuredly *Inspired* with the *True Spirit of God*; (which too many now adays pretend unto, to very sad purposes.) To which end, let them *Search* the *Bible*, and see if any such may there be found; and if so, then to follow Them. To which purpose *Read* These certain *Texts* of *Scripture*, here following; and there they will find a most *Eminent Example*: One that was *Infallibly Inspir'd*; *a Chosen Vessel of God, and Highly Beloved of Him*; *a Prophet, and a Great King, whose Throne is Establish'd for ever.*

Good Counsel for Sectarians, who despise Church-Musick.

Read 2 *Sam. Chap.* 7. *V.* 17.

That *Chapter* is very *Notable*, in *Expressing Gods Everlasting Love* to *David*, and *His Seed*, of whom came *Christ*, the *King of Kings*; who likewise gave *Exhortations* sufficient Himself, for This *Duty* of *Singing Praises* in *His Assemblies*, as you may find in my *Former Discourse* concerning *Psalms-Singing.*

Read again concerning *Davids Great Diligence* for the *House of God*, in 1 *Chr.* 22. and so forward to the *End* of *That Book*; yet more especially *Read Chap* 23. *v.* 5. where you may find, that 4000 *Praised the Lord, with Instruments which I made* (saith *David*) *to Praise therewith.* Again *Ch.* 25. See what care was taken to *Separate Persons Fit for That Service*, and *Who* should *Propheste with Harps, Psalteries*, and *Symbols*, (such *Instruments of Musick* as They had in *Those Times*) and the *Number* of Them, (as in the *7th. Verse*) that were *Instructed in the Songs of the Lord*, (even all that were *Cunning*) was 288.

This was the *Great Care* of *Prophet King David, That Holy Good Man* (*after Gods own Heart*) He knew not how to *Praise God Better*, than in such *Expressions*, which were *All Harmony, Lauds*, and *Praises*, *Witness* his whole *Book* of *Ps.* — Some *Particular Places* only I will here name, (for It would be too Teadious to set them all down.) — *Ps.* 9. 2. Mind the *Joyful Expressions* (surely as well of *His Soul*, as) of *His Voice*, viz. *I will be Glad, and Rejoyce in Thee*; *I will Sing Praises unto Thy Name, O Thou Most High.* Again, *Ps.* 30. 4. *Sing unto the Lord, O ye* * *Saints of His*; *and give Thanks at the Remembrance of His Holiness.* And from *This Place* It may be *Noted*, That there are *Properly Saints of God*, and *Improperly Saints so called.*

Note, who may properly be called Saints, and who not.

His Saints will not Refuse to Sing His Praises, Sure. Yet let us take Great heed, when we take upon us *That Sanctified Work*, that we be not *Unholy*, in Its *Performance*, and do It *Hypocritically, Sleightly*, or *Scurvily*, or for any *By-End*, or *Respect* whatsoever, but only for the *Glory of God.*

Read again *Ps.* 33. 1. *Rejoyce in the Lord O ye Righteous, for Praise is comely for the Upright.* And then *V.* 2. He shews them in what manner they should *Praise Him*, viz. *Praise the Lord with Harp*;

Harp; *Sing unto Him with the Psaltery*; *and an Instrument of* 10 *Strings*, V. 3. *Sing unto Him a New Song, Play Skilfully with a Loud Voice*: And then in the whole *Psalm* through, he gives the *Reasons* for so doing, as so many *Strong Arguments*; which will be well worth your *Reading*, and *Noting*.

Again *Ps.* 47. *O Clap your Hands together all ye People, Shout unto Him with the Voice of Trumpets*; The *Reasons* again follow, till *V.* 6. where It is Thus, *Sing Praises unto God, Sing Praises*; *Sing Praises unto our King, Sing Praises*: Thus 4 Times in *This Short Verse* It is Repeated; and as if It were not sufficient, He still Adds in the 7*th. V. For God is King of All the Earth*; *Sing ye Praises with understanding.*

☞ Note well.

Again *Ps.* 66. *Make a Joyful Noise unto God*; *Sing forth the Honour of His Name*; *Make His Praise Glorious*, V. 4. *All the Earth shall Worship Thee, and shall Sing unto Thee, They shall Sing unto Thy Name.*

Again *Ps.* 81. *Sing Aloud unto God Our Strength, make a Joyful Noise unto the God of* Jacob; *Take a* Psalm, *and bring hither the Timbrel*; *the Pleasant Harp, with the Psaltery*; *Blow up the Trumpet in the New Moon, in the Time Appointed, on Our Solem Feast Day*; *For This is a Statute, for* Israel, *and a Law of the God of* Jacob.--Mark ye That; It is a *Law.*

Again *Ps.* 92. *It is a Good Thing to Sing Praises unto the Name of the Most High*, V. 3. *Upon an Instrument of* 10 *Strings, with the Psaltery and Harp*; *with a Solemn Sound.*

Thus is the *Ferventness*, and *Great Devotion* of *This Good Man of God*, Seen. And to This Purpose, He may be *Trac'd*, almost quite through *His Whole Life*; as by Abundance of Places more I might *Instance* in; which I suppose needless at This Time.

An undeniable Argument, to prove Musick Highly Valuable.

Now were *Musick* a *Low Inferiour Despicable Thing*, as most of the *Great Zealots* of *This Our Age*, on the *One Hand* do *Esteem* It; And the *Abusers*, or *Sleighters* of It on the *Other*, cause It so to be thought, by their Prophanation, or *Neglect* of It; Certainly, (*This Prophetical King*) was some *Silly-Conceited-Idle-Headed-Intoxicated-Brainsick-Inthusiast*; or one that stands in *Scripture-Story*, for a meer *Fixion*, or a *Lye*; (and the *Scripture* It self must needs be judg'd the *Same*,) or else They do not believe *That Book*; some of *These Consequences* must needs follow; or else, most assuredly, *Musick* is (as Ever It must, and ought to be *Esteemed*) a *Thing of High Value*; and of *Principal Regard*, and *Use*, in the *Church*, and *Service of God*. 'And the which, (from what has been already said, or from whatsoever to the contrary can be said, against It, by the *Peevishness*, and *Ignorance* of the *Worst of Its Enemies*) 'will be a *Lasting Monument*, and a *Glorious*, and the *Most Becoming Ornament*, for the *Purest of Divine Souls*, and the *Most Worthy Worthies* in *Divinity*, and in *Gods True Church.*

'And I am subject to Believe, (if in *Eternity* we shall make use of 'any *Language*, or shall not understand *One Another*, by some *More* '*Spiritual Conveyances*, or *Infusions* of *Perceptions*, than by *Verbal* '*Language*) *That Musick* (*It Self*) may be *That Eternal, and Cœlestial* '*Language.* *Allelujah, Allelujah, Allelujah.*

That Musick may be the Language of Eternity.

FINIS.